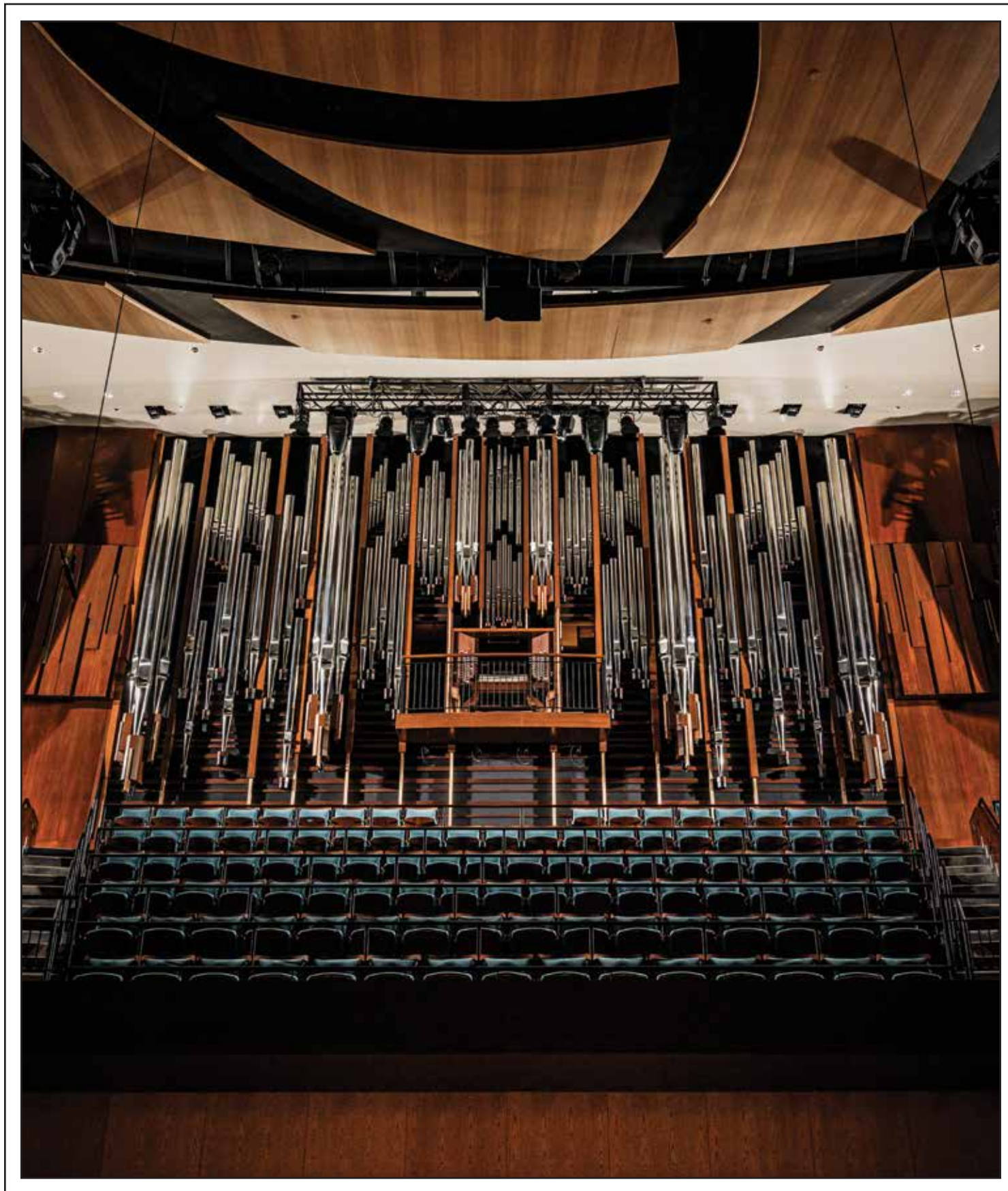


THE DIAPASON

DECEMBER 2024

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Provo, Utah
Cover feature on pages 22–24

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THE DIAPASON

Organ Legacy Media, LLC

One Hundred Fifteenth Year: No. 12,
Whole No. 1381
DECEMBER 2024
Established in 1909
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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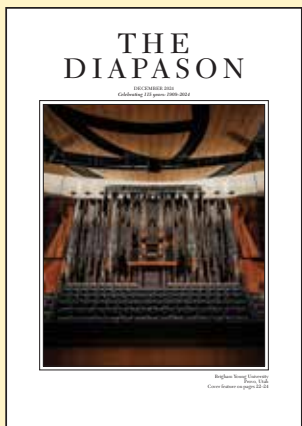
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Circulation/
Subscriptions **THE DIAPASON**
6212 US Highway 6, Suite 200
Portage, IN 46368
subscriptions@thediapason.com
847/954-7989

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In the wind . . .

GAVIN BLACK
On Teaching

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Editor's Notebook

20 Under 30 Class of 2025

THE DIAPASON's 20 Under 30 Class of 2025 will recognize young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their 30th birthday. Please consider nominating students, colleagues, or friends worthy of this honor. (Self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2024, and close February 1, 2025.

Nominees cannot have reached their 30th birthday before January 31, 2025. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2025 will take place in March. The awardees will be announced in the May 2025 issue of THE DIAPASON. For information and to nominate (after December 1), visit www.thediapason.com and click on 20 Under 30.

Here & There

Events



The organ at the Basilica de la Soledad

The Instituto de Órganos Históricos de Oaxaca, Mexico, announces its **15th International Organ and Early Music Festival**, to be held February 5–10, 2025, featuring seven concerts on seven restored historic pipe organs, visits to several unrestored organs in churches not normally open to the public, and the opportunity for organists to play the organs in the Basilica de la Soledad, the cathedral, and the church of Jalatlaco. Performing organists include James O'Donnell, Luca Scandali, Jesús González, and Cicely Winter. For information: iohio.org.mx.

People



James Kibbie continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio

holiday card." This year's recording, the 23rd in the series, is Robin Milford's *Pastoral Dance on "On Christmas Night,"* available in MP3 format at the QR code above and at <https://public.websites.umich.edu/~jkibbie/kibbie-holiday.html>.



Carol Williams at Emmanuel Lutheran Church, Bethesda, Maryland

Carol Williams performed the inaugural concert on a Viscount Unico 370DK organ at Emmanuel Lutheran Church, Bethesda, Maryland, October 11. She also filmed an interview with **Andrew Kullberg**, director of music at the church, for her series, *On the Bench with Dr. Carol*. For information: melcot.com.

Concert management

Seven Eight Artists announces the addition of three artists to its roster.



Adán Alejandro Fernández

Adán Alejandro Fernández is director of music and organist at Holy Family



Stephen Schnurr
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www.TheDiapason.com

In this issue

This month's cover feature highlights Létourneau Pipe Organs Opus 100 found at Brigham Young University, Provo, Utah. The striking four-manual, 81-rank instrument is the focal point of the university's new concert hall.

John Bishop, in "In the Wind. . .," relishes in a few of his favorite pipe organs encountered during his lifetime. My article on First Presbyterian Church of Chicago traces the history of the city's oldest religious organization and its leadership role in sacred music, particularly during the church's first century. First Church's selection of organists, pipe organs, and vocalists was revered among many. Instruments by Hook & Hastings, Skinner Organ Company, and M. P. Möller graced the church's several successive sanctuaries. The legendary Hiram Clarence Eddy spent 16 years as organist at First Church. ■

Catholic Church, Glendale, California; university organist at California Lutheran University; a member of the music theory faculty at the Colburn School of Music; and artistic director and founder of the Glendale Youth Symphony. He has published choral music with MusicSpoke and GIA Publications, Inc., focusing on Latin American and indigenous composers. He has given presentations on Latin American sacred music in Colombia and for the Hymn Society of the United States and Canada, along with presentations in London and Canada.



Edward Hewes

Edward Hewes is an accomplished British organist and choral conductor who has performed in venues across the UK, including Royal Festival Hall (London), Lincoln Cathedral, and Westminster Cathedral, as well as in France, Germany, and Malta. He has been broadcast live on BBC Radio 3 and ITV Television and has an active career performing both solo recitals and with various ensembles across North America, frequently featuring his skill in organ improvisation. Additionally recognized as one of the foremost liturgical musicians of his generation, he maintains a schedule as a church and synagogue musician and serves as organist at the Co-Cathedral of St. Joseph in Brooklyn. His teachers include Charles Harrison, Clive Driskill Smith, Colin Walsh, Peter Wright, and Paul Jacobs, and he is a Fellow of the Royal College of Organists and a graduate of The Juilliard School.

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The Diapason (ISSN 0012-2378) is published monthly by Organ Legacy Media, LLC, 6212 US Highway 6, Suite 200, Portage, IN 46368. Phone 847/954-7989. E-mail: sschnurr@thediapason.com.

Print subscriptions: 1 yr. \$49; 2 yr. \$89; 3 yr. \$129 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$59; 2 yr. \$109; 3 yr. \$159. Other foreign subscriptions: 1 yr. \$89; 2 yr. \$139; 3 yr. \$189. Digital subscription (no print copy): 1 yr. \$39; 2 yr. \$59; 3 yr. \$79. Student (digital only): \$20. Single copies \$6 (United States); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368; subscriptions@thediapason.com.

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Luca Pollastri

Luca Pollastri is an organist and harpsichordist who has dazzled audiences worldwide with his performances and collaborations, earning accolades and awards throughout his wide-ranging career. He has performed at festivals in countries such as France, at Notre-Dame Cathedral in Paris, celebrating the 850th anniversary of the cathedral's foundation; Norway, at Arctic Cathedral in Tromsø, marking its 50th anniversary; in the United States, at St. Patrick's Cathedral; the United Kingdom, at Queen's College, Oxford, Sheffield Cathedral, and at Doncaster Minster; in Switzerland, at the Cathedral of Saint-Pierre in Geneva; and in Germany, at St. Hedwig's Cathedral in Berlin. He currently serves as organist at Fidenza Cathedral.

For information: seveneightartists.com; for booking: Michael Ging, managing partner, michael@seveneightartists.com.

Competitions and prizes

The **Royal Canadian College of Organists** announces its **2025 Sir Ernest MacMillan Memorial Foundation Prize** to support the artistic development and career advancement of an emerging organist. The prize is open to citizens and permanent residents of Canada below the age of 35. The prize is \$8,000 CAD. Applicants will prepare selections by Bach, the French symphonic school, and a contemporary Canadian work. Application deadline is April 30, 2025.

Previous recipients include Manuel Piazza (2023), Martin Jones (2021), and Jocelyn Lafond (2019). For information: reco.ca/sch-macmillan.

Organbuilders



Organ Supply Industries, Inc. (OSI), Erie, Pennsylvania, began its second century of service to the organbuilding industry in 2024. The firm continues the legacy of contributors to the trade such as A. Gottfried, Durst & Co., Organ Supply Corporation, Mayland and Deagan Chimes, Riesner Inc., and HESCO. For information: organsupply.com.

Recordings



The Joyful Mysteries: Choral Symphony

Acis announces a new recording, *The Joyful Mysteries: Choral Symphony and Other Works* (APL53554), featuring the **Houston Chamber Choir**, **Robert Simpson**, director, with **Kinetic Ensemble**, **Monarch Chamber Players**, and soloists performing works of **Daniel Knaggs**. *The Joyful Mysteries* sets a libretto that includes the writings of two medieval mystics, Hildegard von Bingen (c.1098–1179) and St. Bernard of Clairvaux (1090–1153). For information: acisproductions.com.

L'Encelade announces a new recording, *A Bach & Abel Concert* (ECL 2401) features **Catherine Zimmer** playing

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Baylor University competitors and jurors: Glenn Stroh, James Martel, Nancy Liu, Kalan Warusa, Francis Segger, and Jens Korndörfer (photo credit: Julia Dokter)

Baylor University, Waco, Texas, held its second national high school organ competition on October 5 with ten finalists from across the United States competing on the three-manual, 56-rank Létourneau organ in Truett Seminary. The required repertoire consisted of one piece by Bach and a contrasting work, both chosen by each finalist, and an optional hymn.

The grand prize in memory of Joyce Jones, \$1,000, was presented to **James Martel**. The Bach prize of \$500, sponsored by the Central Texas Chapter of the American Guild of Organists, was presented to **Francis Segger**. The young organist prize of \$500, sponsored by Orgues Létourneau, was awarded to **Kalan Warusa**. The hymn prize of \$500, sponsored by Wolf Pipe Organs, went to **Nancy Liu**. The jury consisted of Glenn Stroh, organist and choirmaster at St. Mark's School of Texas, and Jens Korndörfer, associate professor of organ at Baylor University.

The next high school organ competition will take place at Baylor in the fall of 2025; the exact date will be announced early in 2025. For information: jens_korndorfer@baylor.edu.



Guests entering the new Dobson Pipe Organ Builders facility (photo credit: Jeffrey Dexter)



Visitors enjoying a voicing demonstration (photo credit: John Panning)

Dobson Pipe Organ Builders, Lake City, Iowa, celebrated its 50th anniversary on October 18 with a recital by Bradley Hunter Welch on Dobson Opus 13 (1980) at Lake City Union Church. Welch performed works by J. S. Bach, Buxtehude, Widor, Dupré, Albright, Manz, and Hebble for an audience of about 275. A reception at the Lake City Community Memorial Building followed, where Dobson president John Panning and founder Lynn Dobson spoke. The following day, the firm hosted an open house at its new workshop, completed in August, which replaced its previous facility that was destroyed by fire in June 2021. More than 700 attended, some from as far away as California, Massachusetts, and Maryland. For information: dobsonorgan.com.

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Richard Kelley (director, Southern Illinois University Carbondale School of Music), **Lynn Trapp** (principal artistic director), **Gail White** (artistic director board member), and **Chelsea Chen** (photo credit: Kylene Lunn)

Chelsea Chen performed the 26th recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series, September 20, in Shryock Auditorium at Southern Illinois University, Carbondale. The Webb/Bateman endowment is established for the series in perpetuity. For information: music.siu.edu.

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Nunc Dimittis

Joseph Burgio, 71, of Rochester, New York, formerly of Chicago, Illinois, died October 10. Born in 1953, he earned his Bachelor of Science degree in music education and organ at Nazareth College, Rochester, and a Master of Arts degree in pastoral music, awarded jointly by Colgate-Rochester Divinity School and the Eastman School of Music, University of Rochester. He studied organ with Barbara Harbach, Will Headlee, and David Craighead and performed in masterclasses at American Guild of Organists conventions for Russell Saunders and Marie-Claire Alain.



Joseph Burgio

Burgio served as musician for Catholic and Lutheran churches in Syracuse, New York; Norfolk, Virginia; and Chicago and Forest Park, Illinois. He performed organ recitals in venues such as the Cathedral of the Holy Name in Chicago and presented workshops at three annual conferences of the Hymn Society of the United States and Canada, which named him a Lovelace Scholar, and for the AGO on local and national levels.

Joseph Burgio is survived by his sister, Carmela (Steve) Key; brother, James (Lisa) Burgio; and nieces and nephews. His funeral Mass was celebrated October 21 at St. Kateri Parish, Christ the King Church, with burial at Holy Sepulchre Cemetery, Rochester.

Br. Theophane (Fred) Woodall, C.P.P.S., 85, died September 28, 2024, in Carthagen, Ohio, where he had lived and ministered for 55 years. He was born February 7, 1939, in Dayton, Ohio, and raised in nearby Miamisburg. He entered the Missionaries of the Precious Blood Congregation in 1953 and was professed as a religious brother on August 15, 1959. He celebrated his 65th anniversary as a religious brother earlier this year.



Br. Theophane (Fred) Woodall, C.P.P.S.

After his profession, Br. Theophane ministered for nine years at Brunnerdale, the congregation's former high school seminary near Canton, Ohio. He then served for a year at St. Mary's Novitiate in Burkettsville, Ohio, before his assignment in 1969 to St. Charles Seminary, now St. Charles Center, Carthagen, Ohio.

Br. Theophane was the coordinator of liturgy and sacristan at St. Charles for many years. He was also the assistant business manager in the 1990s. After he retired as sacristan in 2018 he continued to serve as organist and as St. Charles local director. He also directed the Precious Blood Resource Center there. For 22 years he taught high school religious education classes in several Mercer County parishes. Br. Theophane was an advocate for the preservation and restoration of the historic 1961 Holtkamp Organ Company Job Number 1743 of three manuals in Assumption Chapel at St. Charles Center. The organ was presented the Organ Historical Society's Historic Organ Citation #408 on April 17, 2012.

Br. Theophane Woodall, C.P.P.S., is survived by nieces and a nephew. His funeral Mass was celebrated in Assumption Chapel at St. Charles Senior Living Center, Celina, Ohio, on October 2.

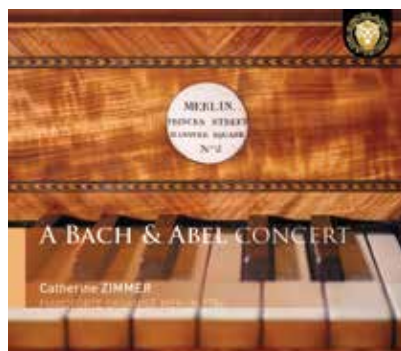


Canadian International Organ Competition winners and jurors: Isabelle Demers, Olivier Latry, Marnie Giesbrecht, Kevin Bowyer, Henry Webb, Bernard Focroulle, Johannes Skoog, Hans-Ola Ericsson, Mélodie Michel, David Hurd, Alma Bettencourt, Jean-Willy Kunz, Kimberly Marshall (photo credit: Tam Photography)

The **Canadian International Organ Competition (CIOC)** has announced prize winners of its 2024 competition, October 17–25. Nine contestants performed in the semi-final round, with four competing in the final round. Competition winner was **Johannes Skoog**, awarded \$25,000 CAD, recording and distribution of a CD under the ATMA Classique label, three-year career management services for North America by Karen McFarlane Artists, and three-year career development program by the CIOC. Skoog was also awarded the Gérard-Coulombe Bach Prize by the jury for the best interpretation of three Bach works, and the Spinelli Prize of \$5,000 CAD for the best overall program. Second prize of \$15,000 CAD was awarded to **Henry Webb**; he was also awarded the Raymond Daveluy Prize of \$5,000 CAD for the best interpretation of a Canadian composition and the Richard-Bradshaw Audience Prize of \$5,000 CAD. Third prize of \$10,000 CAD was presented to **Alma Bettencourt**. Bettencourt also won the Gaston Litaize Prize of \$5,000 CAD, awarded by the jury for the best interpretation of one or two works from Litaize's *Douze Pièces* during the semi-final or final round. **Mélodie Michel** was awarded the artistic development prize. For information: ciocm.org.

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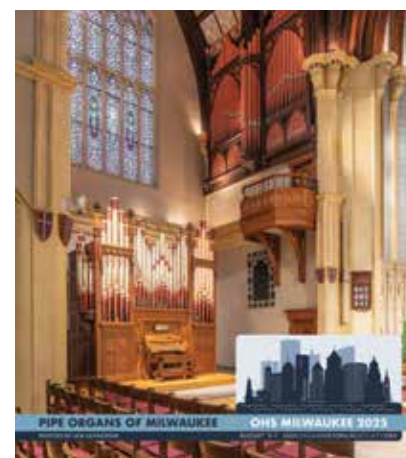
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A Bach & Abel Concert

works that Johann Christian Bach and Karl Friedrich Abel likely performed for their Bach-Abel Society of London, created in 1765 to offer subscriptions to a series of concerts patronized by the wealthy. At these concerts, the two composers performed or conducted their own works along with others by their contemporaries, including transcriptions of operatic and orchestral works. Besides Johann Christian Bach and Abel, composers represented include Joseph Haydn, John Hook, Maria Hester Park, Ludwig Wenzel Lachnith, John Stanley, and Carl Philipp Emanuel Bach.

This production is the first recording of a historic instrument known as "the Merlin." It dates from 1784, was built by John Joseph Merlin and the brothers John and William Gray, and is an "organised" square pianoforte—a member of the claviorganum family that includes harpsichords, spinets, or pianofortes combined with an organ. For information: encelade.net.



2025 Pipe Organ Calendar

The **Organ Historical Society** offers its *2025 Pipe Organ Calendar* (CAL2025, \$30) featuring historic pipe organs to be featured at the society's 2025 national convention in Milwaukee, Wisconsin, photographed by **Len Levasseur**. Featured instruments spotlight builders such as A. B. Felgemaker Co., Carl Barckhoff, Derrick & Felgemaker, Hann-Wangerin-Weickhardt Co., Henry Pilcher's Sons, Hook & Hastings, J. W. Steere & Sons, Robert Noehren, Schlicker Organ Company, Steiner-Reck Organ Co., Wadsworth & Bro., Wm. Schuelke Organ Co., W. W. Kimball Co., and others. For information: ohscatalog.org.

The OHS convention will take place August 3–7, 2025, with visits to more than twenty venues. For information on the convention: organhistoricalsociety.org/2025.

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We felt that both instruments deserved to have fine instrument pipe facades to blend with our church decor, so we enlisted the help of a wonderful designer and builder to produce casework that could conceal the speakers and serve as an object of beauty to enhance our sanctuaries.

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Dominick Giaquinto, Director of Music, St. Kateri Tekakwitha Parish - Union Street Church, Schenectady, NY



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In the wind...

Giants among favorites

I am often asked if I have a favorite organ, a single instrument that stands out among the multitude as the best, the most expressive, the most impressive, among the hundreds I have visited, played on, or worked on. I am never able to answer clearly by citing a single instrument. There are organs that have been important in my life, but great life experiences do not necessarily focus on superb organs. I am very proud of some of the projects I have done on simple organs that I was able to expand and improve so the congregations that own them were thrilled with the result.

I have heard some of our finest musicians play thrilling programs on magnificent instruments and come away from those experiences with gratitude for a life surrounded by great musicians and great organs. I have been moved by beautiful playing on exquisite smaller instruments and amazed by the relationships of beautiful organs with the acoustics and architecture of their buildings.

I have fond memories of the organs I knew when I was a teenager first learning to play, some of which I still see regularly, and memories of rich evenings with beloved colleagues—sitting with an organ, listening to its tones, experimenting with its mechanics, marveling at its design, historical importance, heritage—and then retiring to a restaurant for a great meal. I have visited many organs nearing completion in colleagues' workshops and then heard them as finished instruments in their "forever homes." And as director of the Organ Clearing House, I have learned that what seemed like a forever home for an organ can vanish, leaving the organ homeless. I am especially proud of some of those when we were able to find new homes for them and see them restored for a second century of use.

There are dozens, hundreds of organs I can think of that I love and respect as great technical, musical, artistic achievements, but there is not one that I can point to as the best or as my favorite. I will cite a few standouts.

Warner Concert Hall

I was an eighteen-year-old incoming freshman at Oberlin in November 1974, my third month as a grown-up organ major, when the grand Flentrop organ was dedicated in Warner Concert Hall. I was fortunate to have grown up in Boston where I heard many wonderful new mechanical-action organs, but the Flentrop dazzled me. Painted red and blue and wearing gold negligee, it looks fantastic in the mostly whitish room. I did the hard work of practice, lessons, studio classes, and required performances including my senior recital on that organ. After a long absence I had a chance to visit it again last summer, and as you read this, I will have attended the fiftieth anniversary celebration of that organ over the weekend of November 15, reuniting with dozens of friends, classmates, and colleagues.

Basilica of Saint Martin

I visited Stefan Stürzer at Glatter-Götz Orgelbau in Pfullendorf, Germany, in September of 2019. Manuel Rosales was there working on the earliest stages of the monumental organ they are building together for Trinity Church, Wall Street, in New York City. Stefan, Manuel, Glatter-Götz's then-new employee Felix Müller, and I had a chance to visit the Josef Gabler organ (completed in 1750) in the Basilica of Saint Martin in Weingarten, Germany. The only time we could schedule our visit was during

a Mass on a Friday afternoon, but since the organ gallery is very high in the rear of the building, we were able to walk around chatting. In between leading hymns, psalms, and incidental music, the organist opened panels to show us inner workings, and he made a point of demonstrating some of the unique sounds of that remarkable organ, especially the haunting Vox Humana in the Brüstungspositiv (Rückpositiv).

There is a fascinating legend regarding that Vox Humana that had Gabler struggling to recreate the human voice exactly, and one attempt after many others fell short. The devil offered a deal: consign your soul to the devil, meet in a prescribed lonely place in the forest, and you will receive the secret for the perfect human voice, which turned out to be a piece of metal to be used to build the rank. It is not clear how Gabler got out of that pickle, but the organ was successful enough that the abbot presented him with enough wine to fill the organ's largest pipe. (If the pipe was twenty-four inches in diameter and thirty-two feet long, that would be around seven-hundred-fifty gallons.) The name of the city and abbey gives away the source of such a plentiful supply. I remember that as a remarkable encounter with a spectacular organ in the company of admired colleagues, pretty heady stuff. That night, Felix took the photo of me that shows every month at the top of the right-hand page of this column.

Saint-Sulpice

The Cavallé-Coll organ at Saint-Sulpice in Paris, France, is widely regarded as one of the most important and influential organs in the world. Charles-Marie Widor and Marcel Dupré filled that organ bench for a hundred years as they taught generations of students. Imagine hearing Widor's "Toccatà" from the *Fifth Symphony* in that church for the first time. "Oh *Maître*, I hope you'll play it again." I attended a recital there played by Gillian Weir and could do nothing but weep. Putting my fingers on the keys played by Widor and Dupré for thousands of Masses and countless hours of practice was both humbling and thrilling.

Saint James

When I was working for John Leek in Oberlin, Ohio, around 1980, we renovated a large Wicks organ in Saint James Catholic Church in Lakewood, Ohio, with three manuals and twenty-eight ranks. It was located in an ample and high loft at the rear of the church with a small two-division sanctuary organ burrowed into the reredos, an unremarkable organ except that it was in a huge, resonant church and was a product of the period when Vincent Willis III of the great eponymous British firm was working at Wicks influencing their tonal schemes.

There was a lot of unification in the organ, so there was a lot of wiring to do, much of which I did alone in a Zen state, sorting and soldering row after row of wires while listening to a gaggle of women with an occasional added man reciting the Rosary for an hour after the end of the 8:00 a.m. Mass. By the time the project was finished, that sequence of prayers was forever etched in my brain, and when I hear it today, I can smell the soldering iron.

I mention this organ because it opened my twenty-something, tracker-action, early music eyes and ears to a new understanding of Romantic music. One afternoon I was playing the ubiquitous Widor "Toccatà" (he sure did play it again, and so has almost every organist since), reveling in the effect of the piece in that vast



1750 organ by Josef Gabler, Abbey of Saint Martin, Weingarten, Germany (photo credit: John Bishop)

rolling acoustic. I was used to playing it on smallish tracker organs that made it sound like pelting marbles on a metal roof. So that's what it's supposed to sound like. Maybe there is something to this music.

"The Busch"

E. Power Biggs lived in Cambridge, Massachusetts, where he was neighbor to great thinkers like Arthur Schlesinger, John Kenneth Galbraith, and Julia Child. After working with G. Donald Harrison of Aeolian-Skinner to create an "experimental organ" in Harvard University's Busch-Reisinger Museum (now known as Busch Hall), Biggs commissioned a three-manual, mechanical-action organ by Flentrop Orgelbouw of Zaandam, the Netherlands, which was installed in the gallery of the resonant hall in 1957. That instrument quickly became world-famous as Biggs recorded there his brilliant and influential series of LPs, *E. Power Biggs: Bach Great Organ Favorites*. I was deeply influenced by those recordings, and I have met countless other organists "of a certain age" whose life paths were set by those recordings. As a teenager I heard Biggs play several recitals there, memories that have stayed with me for over fifty years, and I have visited the organ several times since. It is impossible to overstate the impact of the Flentrop organ on American organbuilding at that time, as the renaissance that was the revival of the classic craft was gaining traction.

Trinity on Copley

I worked at Angerstein & Associates in Stoughton, Massachusetts, between 1984 and 1987 until Daniel Angerstein closed the workshop to become tonal director for M. P. Möller in Hagerstown, Maryland. Dan and I worked out that I would assume the many service clients that led to the founding of the Bishop Organ Company. Jason McKown was a legendary old organ technician in the Boston area who had worked directly and personally with Ernest Skinner and told endless stories about Mr. Skinner and many famous organists and organbuilders. He was over eighty years old and eager to retire as curator of the marvelous double organ at Trinity Church on Copley Square in Boston, where there is a four-manual instrument by the Skinner Organ Company in the rear gallery and a three-manual Aeolian-Skinner in a chancel chamber. Jason had been caring for the organ for over fifty years. The building is a heavy, dense, grand place with interior decoration by John La Farge, and the organs sound spectacular there. Brian Jones, the organist there and an old friend, introduced me to Jason, and I became curator of the organs.



The Devil's Vox Humana, Gabler organ, Weingarten, Germany (photo credit: John Bishop)



Pedal drawknobs (all that ivory), Gabler organ, Weingarten, Germany (photo credit: John Bishop)

Trinity Church has long been famous for noontime recitals every Friday, and I was there early every Friday morning for two hours of tuning. It was my habit to listen to Red Barber and Bob Edwards after the 7:30 a.m. headlines on National Public Radio in my car with a cup of coffee before going inside to tune.

Those Friday noon recitals meant I heard different organists play the organ every week. Some players were swallowed up by the complexity and sophistication of the big double organ with myriad controls and combinations. Others managed to tame the beast, and it sometimes seemed that the organ somehow knew when the person who slid onto the bench was going to give it a great ride. Over a period of about ten years, I heard more than 200 recitals there. Of course, there were many repeats, but hearing so many different approaches to a single organ was an important part of my learning.

A couple doozies

Once I was established at Trinity, Jason walked me the half mile up Huntington Avenue to The First Church of Christ, Scientist, known familiarly as the Mother Church, home to Aeolian-Skinner Opus 1203, built in 1952. He had been caring for the organ since it was installed, and what an organ it is with over 150 stops and 237 ranks. Jason recommended me to the church as his successor, and I had a rollicking ten years learning the mysteries of taking care of a truly massive organ.

Many of the world's largest organs, say those with more than 200 ranks, were originally built as more modest instruments and evolved into their present glory under a string of opus numbers. One of the many remarkable things about Opus 1203 is that it was built all at once under one giant contract. Also remarkable is that it was built under the tonal direction of Lawrence Phelps, who was only thirty years old at the time. I know I thought I was quite something when I was thirty, but I am sure I could not have produced such a massive organ with such a sophisticated tonal scheme.

This amazing organ was at the center of my professional life for around ten years, and I had many important experiences and lessons there. I have written about it in these pages many times because pretty much any time I start writing about organs, it is there lurking—no, looming in the background.

I had a conversation the other day with Bryan Ashley, who has been the organist there since 2009. He revels in



Aeolian-Skinner organ (G. Donald Harrison), rebuilt by Schoenstein & Company, The Mormon Tabernacle, Salt Lake City, Utah (photo credit: John Bishop)

the organ's majesty and subtlety and told me that it is the honor of his life to play it each week. The church has supported the organ with meticulous care since it was installed. Foley-Baker, Inc., of Tolland, Connecticut, has been working there since I left nearly thirty years ago, doing usual tuning and service calls as well as a comprehensive renovation under the direction of Phelps in the 1990s. The brilliant concert organist Stephen Tharp played a landmark recital on the Mother Church organ on June 28, 2014, the closing recital for the national convention of the American Guild of Organists. He premiered his transcription of Igor Stravinsky's world-changing *Rite of Spring* in a riveting performance that I thought changed the world of organ recitals forever. His fierce rhythmic drive and dynamic, fiery registrations had the huge audience spellbound. In testament to the quality and condition of that massive organ built in 1952, Stephen told me that he practiced energetically for dozens of hours in preparation for his recital and never had to call on the technicians to correct anything.

The Mother Church organ came to mind, as it does frequently, when I was in Salt Lake City this past August for the convention of the American Institute of Organbuilders, where the famous Aeolian-Skinner organ in the Mormon Tabernacle was featured in several programs. The Tabernacle organ (Opus 1075) was built in 1945, just seven years and 128 opus numbers earlier than the Mother Church organ. It originally had 187 ranks and has been gradually expanded to today's 206 ranks by Schoenstein & Company. It was built under the directorship of G. Donald Harrison who considered it his masterpiece, and rightly so. A quick look at the encyclopedic stoplist shows its vast variety of tone colors and combinations.

There is a fundamental difference between these two extraordinary organs. While both can be considered "American Classic" instruments, the Mother Church organ has lower wind pressures. The Positiv division is on less than two inches of wind; it is amazing that the eleven-stop pitman windchest can function on such low pressure. Along with lower wind pressures, the organ has what could be considered Baroque choruses with German nomenclature. Along with the Great, Swell, and Choir you would expect to find the Hauptwerk and Positiv with distinctly lighter tone.

Both organs are rich with multiple pairs of "celestial" stops, mutations at every pitch imaginable, and many mixtures of varying character. It is important to note that both organs are scrupulously

maintained in terrific condition, reflecting the dedication of those two institutions.

Look it up.

I have been rattling from one organ to another, and I imagine some readers

By John Bishop

would be interested to see the stoplists. You are in luck. The Organ Historical Society has a broad and valuable database of organs across the United States. Visit pipeorgandatabase.com, click on "Instruments" in the upper left corner, then click on "View/Search Instruments." That will open a form with blanks to fill in: Location (Church, Institution, etc.), City, State, Builder, Opus Number, etc. You usually only need to fill in a few blanks before the organ you are looking for pops up.

The database is a fantastic resource with photos and information about thousands of organs. The website is open on my browser whenever I am sitting at my desk, and I routinely search for information about dozens of organs. A little hint: if an organ has been rebuilt, it is likely you will find it under that company rather than the original builder. For example, you will find the Mother Church organ under Foley-Baker, not Aeolian-Skinner. Three cheers to the OHS for conceiving and continuing with that valuable project, essential to those who work with and research organs, and fascinating to all of us who are just plain interested.



(photo credit: Félix Müller)

If you visit the database and do not see an organ you play regularly or just know and love, go back to the original menu, click "Instruments," and then click "Submit New Instrument Entry." Your submission will be reviewed, someone may ask you a question or two, and then you will have contributed to a unique and valuable resource.

Next time we meet, ask me what's my favorite organ. I'm thinking about that all the time; you may get a sassy answer. ■

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New Recordings



Olivier Messiaen: *La Nativité du Seigneur*

Olivier Messiaen: *La Nativité du Seigneur*, Neuf méditations pour orgue. Mark Steinbach, organist, plays the 1880 Aristide Cavaillé-Coll organ in Église Saint-François de Sales, Lyon, France. Aeolus compact disc AE-11401, SACD \$19.25. Available from prestomusic.com.

La Nativité du Seigneur: “La vierge et l’enfant;” “Les bergers;” “Desseins éternels;” “Le verbe;” “Les enfants de Dieu;” “Les anges;” “Jésus accepte la souffrance;” “Les mages;” “Dieu parmi nous.”

Olivier Messiaen (1908–1992) composed *La Nativité du Seigneur* in 1935, and the work had its first performance on February 27, 1936, at Église de la Trinité in Paris where Messiaen was *titulaire*. Under the auspices of Les Amis de l’Orgue, three Parisian organists played for this performance: Jean Yves Daniel-Lesur, who played movements 1–3; Jean Langlais, who played movements 4–6; and Jean-Jacques Grunenwald, who played movements 7–9. Mark Steinbach’s intention on this compact disc is to recreate as far as possible this premiere performance. Organist and musicologist Pierrette Mari (b. 1929), a pupil of Messiaen, wrote in the 1960s that she considered the premiere “a major event in the history of the organ. . . . Thirty years later, it remains, for organists, the richest and most accomplished score, the summit of the literature of their instrument.” Steinbach chose not to use the Cavaillé-Coll organ in Église de la Trinité for his recording, since Messiaen had this instrument rebuilt in 1965 with numerous tonal changes and a new

electric action, windchests, and console. Instead, Steinbach recorded *La Nativité* on the organ of the Église Saint-François de Sales, Lyon, a Cavaillé-Coll organ that retains its original stoplist and action and is very similar to Messiaen’s organ as originally built. I might add in support of this that Messiaen himself recorded *La Nativité* on the organ of Église de la Trinité in 1957, before the rebuild, and the sound is indeed very similar to that of the Lyon instrument. I note with interest that Messiaen’s own performance differs from other recordings in that he plays the last part of “Dieu parmi nous” somewhat more broadly than is customary.

Mark Steinbach earned his Bachelor of Music degree from the University of Kansas where he studied organ with James Higdon. As a Fulbright scholar he studied in Vienna, Austria, with Peter Planyavsky. Later, he earned his Master of Music and Doctor of Musical Arts degrees from the Eastman School of Music in Rochester, New York, where he studied organ with David Craighead and harpsichord with Arthur Haas. Steinbach is university organist, curator of instruments, and distinguished senior lecturer in music at Brown University in Providence, Rhode Island, where he teaches applied organ together with giving seminars on such topics as historic performance practice and the music of Olivier Messiaen. He concertizes and teaches frequently throughout the United States and Europe and has performed for national conventions of the American Guild of Organists, the Organ Historical Society, for international organ festivals in Berlin, Halle, Dresden, Freiberg, Rötha, Görlitz, Weimar, and Lüneburg, Germany, for the Piccolo Spoleto Festival in Charleston, the International Organ Festival at the Oude Kerk in Amsterdam, the Aosta, Courmayeur, Bolzano, Storici Organi della Valsesia, and Picena international organ festivals in Italy, and for the Audite Organum festival in Prague. A passionate advocate of contemporary as well as historic music, he premiered compositions of Brown University composers Eric Nathan and Wang Lu at Notre-Dame de Paris and at Berlin’s Nikolaikirche in the summer of 2016. Steinbach visited the Xi’an Conservatory of Music in Xi’an China in 2018, teaching and giving a solo recital in

the conservatory’s new concert hall. He performed the world premiere of Daniel Pinkham’s *Odes* in 1999 at the American Guild of Organists’ regional convention in Worcester, Massachusetts, as well as the United States premiere of Nico Muhly’s *O Antiphon Preludes* at Brown University. Steinbach has been featured on National Public Radio’s *All Things Considered* performing on the seventeenth-century English cabinet organ in Old Narragansett, alias Old Saint Paul’s Church, used as the summer chapel of nearby Saint Paul’s Episcopal Church in Wickford, Rhode Island, where he served as organist and choirmaster for twenty-three years. The Old Narragansett organ is the oldest organ still in use in a church in the United States.

I first came across Messiaen’s *La Nativité du Seigneur* in the form of Simon Preston’s 1965 recording on vinyl at Westminster Abbey (Argo, ZRG 5447). It was immediately apparent to me that here was, as the American composer and music critic Richard Franko Goldman (1910–1980) wrote in 1967, a work that “is a masterpiece, and one of the great organ works of all time. It is certainly monumental and impressive, original, and memorable.” Each of the nine meditations is prefaced by a short scripture quotation, and I have attended performances where someone has read these *rubriques* aloud. I suspect this might have been done at the original premiere. While performances like that of Simon Preston are very laudable in their own way, there is nothing like hearing *La Nativité* with the precise timbres that Messiaen intended, played on a Cavaillé-Coll organ. Mark Steinbach’s recreation of the 1936 premiere is an excellent example of this, and I thoroughly recommend it.

Franch & Widor in Toulouse: 3 Chorals for Organ, Organ Symphonie VI. Jens Korndörfer plays the 1889 Cavaillé-Coll organ in the Basilica of Saint-Sernin, Toulouse, France. Organum Classics, OGM 241014, \$17. Available from grooves-inc.com/jens-korndorfer-franch-widor-toulouse-organum-cd-pZZa1-2101151375.html. Also available on iTunes and other platforms at various prices.



Franch & Widor in Toulouse: 3 Chorals for Organ, Organ Symphonie VI

Organ Symphonie VI, op. 42, no. 2, (1878)—“Allegro,” “Adagio,” “Intermezzo,” “Cantabile,” “Final,” Charles-Marie Widor; *Trois Chorals pour Orgue* (1890)—“Choral No. 1 in E Major,” “Choral No. 2 in B Minor,” “Choral No. 3 in A Minor,” César Franck.

Jens Korndörfer was born at Zwiesel in the Bavarian Forest and grew up in Lauf, Pegnitz. Reinhold Schelyer, Dekanatskantor in Wunsiedel, gave him his first organ lessons, and subsequently from 2000 to 2004 he studied at the Musikhochschule, Bayreuth, with Hartmut Leuschner-Rostowski (organ literature), Torston Laux (organ improvisation), and Michael Wessel (piano). Korndörfer undertook postgraduate studies in organ at the Conservatoire National Supérieur de Musique in Paris under Olivier Latry and Michel Bouvard. He became the first German to be chosen to spend a year as organist-in-residence at the Kitara Concert Hall in Sapporo, Japan. He also undertook studies at McGill University in Montreal and at Oberlin Conservatory where his professor was James David Christie. Korndörfer has won numerous prizes and awards, including from the Canadian International Organ Competition, the German Academic Exchange Service, Oberlin Conservatory, and the Government of Quebec. He taught at Agnes Scott College from 2014 until 2019 and at Georgia State University from 2017 until 2023. While in Atlanta he was organist of First Presbyterian Church where he supervised the rebuilding of the Klais/Schleuter organ and expanded the church’s “Concerts @ First” series, collaborated with other area arts organizations, and raised awareness of minorities in the classical arts scene. In 2023 Korndörfer took up his present position as Joyce O. Bowden Professor of Music and Associate Professor of Organ at Baylor University in Waco, Texas. There he teaches applied organ and harpsichord lessons and classes in service playing and improvisation. Since his arrival at Baylor, he has founded the annual National High School Organ Competition and organized a study tour to Paris. He furthermore encourages numerous on- and off-campus activities for organists of all ages.

On this compact disc, Korndörfer plays the three-manual, fifty-four-stop Cavaillé-Coll organ of 1888 at the Basilica of Saint-Sernin, Toulouse, where his former teacher Michel Bouvard is *titulaire*. Ever since Alexandre Guilmant inaugurated this organ on April 3, 1889, numerous aficionados of the organ have considered that it ranks with Saint-Sulpice in Paris and Saint-Ouen in Rouen as being among the most significant organs in France. Cavaillé-Coll lavished particular attention on the Saint-Sernin organ since he was something of a “local,” having been born in nearby Montpellier and having learned his craft in the family workshop in Toulouse. The organ achieved historic





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monument status on October 19, 1975, and this will hopefully help to ensure that it remains in its original state well into the future. The casework dates from an earlier organ by Robert Delaunay (1674), while the Cavaillé-Coll organ replaced a Daublaine & Callinet organ of 1845. Jean-Loup Boisseau, Bertrand Cattiaux, and Patrice Bellet undertook a restoration of the Cavaillé-Coll organ in 1996, and most recently Manufacture d'orgues Robert Frères de La-Chapelle-sur-Erdre and Pesce Frères et Fils de Pau worked on the instrument in 2017.

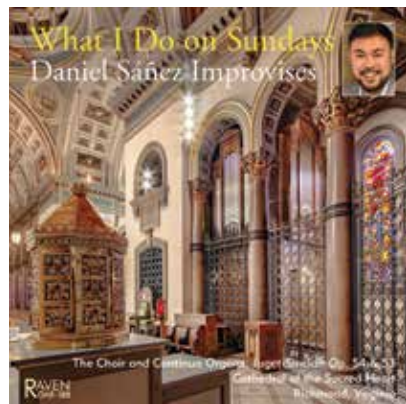
In the fall of 2005 Jens Korndörfer studied the whole of Widor's *Symphonie VI* in Paris with Olivier Latry and Michel Bouvard. Bouvard subsequently invited his class to travel to Toulouse where Korndörfer got to play movements of the symphony in an all-night session on the Saint-Sernin organ. He learned the first and third of Franck's *Trois Chorals* and performed them at the Canadian International Organ Competition in 2011 and at a recital in Saint-Sulpice, Paris, which he gave in 2014. Finally, he studied "Choral No. 2 in B Minor" specially for this compact disc. Korndörfer originally scheduled his recording session in Toulouse for the summer of 2020, but owing to travel restrictions imposed because of the covid pandemic, he was unable to get there until November 2021 to make the recording, as he puts it, during "three magical nights" in the basilica.

There is indeed something very magical about the sound of the Saint-Sernin organ, and the warm acoustics of the basilica are magical too. Korndörfer at once introduces us to the richness and *éclat* of the Cavaillé-Coll reeds and principals in the "Allegro" from Widor's symphony and imparts to it a feeling of urgency. Its richness of timbre marks out this organ as uniquely impressive. Korndörfer plays the "Allegro" at the various dynamic levels indicated in Widor's score and underpins it adroitly with the majestic sound of the big pedal reeds. Then, just as we are beginning to catch our breath, we come to the "Adagio" and are met with the surpassing beauty of the strings. Following some very skillful use of the swell pedal Korndörfer features the Flûte harmonique and then to the richness of the *fonds* before reverting to the strings and flute. He returns to the energetic forward drive of the "Allegro" in the third "Intermezzo" movement. Here I think Korndörfer makes good use of the Pédale Flûte ouverte, in some respects more like an English Open Wood than a normal French pedal stop and above which the brilliant principal choruses seem to sparkle. In "Cantabile" Korndörfer creates a numinous effect with the strings, flutes, and Voix humaine underpinned by a rather softer pedal based on the Soubasse. He tackles the "Final" at a considerable speed, building a feeling of excitement on the full organ and, following contrasting softer passages, builds to a massive ending.

Korndörfer then takes us through César Franck's *Trois Chorals* where he uses the resources of the Saint-Sernin organ to great advantage, and we hear many of its same luscious sounds in "Choral No. 1 in E Major" that we heard in the Widor symphony. In the newly learned "Choral No. 2 in B Minor" he conveys the dark and ominous feeling that characterizes the best performances of this piece. Finally, in Franck's swan song, the "Choral No. 3 in A Minor," the excitement of the last movement of Widor's symphony reappears, and the compact disc ends on a note of triumph.

In summing up this recording and returning to Jens Korndörfer's comment

about his "three magical nights" in the basilica, there is a part of me that almost wants to ask whether Korndörfer is playing the Saint-Sernin organ, or whether it is playing him! This is one the best compact discs I have listened to in quite a while, and I thoroughly recommend it.



What I Do on Sundays: Daniel Sáñez Improvises

What I Do on Sundays: Daniel Sáñez Improvises. The Choir and Continuo Organs: Juget-Sinclair Opus

54 and Opus 53, Cathedral of the Sacred Heart, Richmond, Virginia. Raven, OAR-188, \$15.98. Available from ravencd.com and ohscatalog.org. Also available on Apple Music and iTunes.

On the continuo organ, Opus 53: *Continuo Flute 8; Continuo Flute 4; Continuo Principal 8; Continuo Plenum*; On the choir organ, Opus 54: *Choir Principal; Early Fragments Suite; North German; Flutes Suite—“Flutes I,” “Flutes II,” “Flutes III,” “Lullaby”; Großer Gott, wir leben dich; Pastiche; Slow; Pseudo Romantic; Postlude; March.*

Daniel Sáñez is a native of Hollywood, California. After graduating from Boston College he received a Fulbright fellowship, continuing his organ studies at the famed Thomaskirche, Leipzig, Germany, where Johann Sebastian Bach served as music director. Sáñez earned his Master of Music degree in historical performance at the Oberlin College Conservatory of Music. Since September 2015 he has been director of music and liturgy, principal organist, and choirmaster for the Cathedral of the Sacred Heart in Richmond, Virginia, where he leads

liturgical celebrations for the parish and the Diocese of Richmond. Daniel is also artistic director of the Music for a Cathedral Space concert series. Previous positions include director of music, organist, and choirmaster for the Church of Saint Catherine of Siena in New York City from 2011 until 2015, associate director of music for the Basilica of the National Shrine of the Immaculate Conception from 2007 until 2011, and assistant director of music at Holy Trinity Church in Georgetown, D.C. He has performed with the Los Angeles Master Chorale, Los Angeles Opera, Plácido Domingo, Kronos Quartet, Richmond Symphony Orchestra, and conductors Esa-Pekka Salonen, John Williams, Keith Lockhart, and Jeanette Sorrell. He has given concerts throughout North America and Europe and has performed for His Holiness Pope Emeritus Benedict XVI, the cardinals and bishops of the United States, the President of the United States, and the United States Joint Chiefs of Staff. Sáñez is a member of the New York City and Richmond Chapters of the American Guild of Organists, the

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Conference of Roman Catholic Cathedral Musicians, the Organ Historical Society, the Church Music Association of America, the American Choral Directors Association, and the National Association of Pastoral Musicians. He married Lauren Clay, a soprano who sings with the Virginia Chorale, on January 12, 2024.

The Cathedral of the Sacred Heart in Richmond has been in the process of acquiring three entirely new organs from Juget-Sinclair Organbuilders of Montreal, Québec, Canada. The first of these, Opus 53 of 2022, is the four-stop continuo organ. The second, the choir organ, Opus 54 of 2022, is a two-manual mechanical-action organ of twenty-one stops and twenty-nine ranks. On this compact disc Daniel Sáñez demonstrates both instruments. He recorded them during a ninety-minute session on July 20, 2023, and a thirty-minute session on March 19, 2024. The third Juget-Sinclair instrument, the gallery organ, Opus 55 of 2024, is a three-manual, mechanical-action organ of sixty-seven stops and eighty-six ranks. Installation began in April 2024. Bill Van Pelt reported that when this compact disc arrived in stock on May 15, 2024, installation of Opus 55 was mostly complete and tonal finishing had just begun, with the expectation that the instrument would be completed toward the end of 2024. [Editor's note: the gallery organ was dedicated in October 2024.] The choir organ, fitted with electric pull-downs, is playable from the main gallery console as well as from its own attached keydesk.

Sáñez uses the first four tracks to demonstrate the continuo organ. His training in historical performance is at once evident in the Medieval and Renaissance styles of his extemporizations. Also

apparent is the unusual character of the instrument, many of whose pipes are of wood. The 8' Bourdon, showcased on the first track, is stopped cherry, after which on the second track we hear the 4' Flûte à cheminée, also of cherry, with pierced stoppers. I have particularly admired Juget-Sinclair's 4' cherry flutes since hearing the Flûte douce stops on Opus 26 at Second Presbyterian Church in Nashville, Tennessee, and Opus 32 at Saint Mark's Episcopal Church in Saint Louis, Missouri, back in the 2000s. (There are Raven compact discs of both these instruments, OAR-970 and OAR-937.) With track three we come to the curly maple 8' Principal, which sounds very attractive; I hope that this is a material that Juget-Sinclair will make further use of in the future. It shares its bass with the 8' Bourdon and some notes have additional helper pipes. Track four demonstrates the *plenum*, including the 2' Doublette, the only stop on the organ with metal pipes.

Sáñez devotes the remainder of the compact disc to the choir organ. He begins with a demonstration of the warm timbre of the tin-metal Grand-Orgue 8' Principal (listed as Montre in the stoplist), once more improvising in a Renaissance style. Next, the *Early Fragments Suite* introduces several dancelike movements in Medieval and Renaissance style, making use of varied registrations. Sáñez describes the seventh track, *North German*, as an improvisation in the *stylus fantasticus* along the lines of something Buxtehude might have played. The organ displays silvery principal choruses in North German fashion at various dynamic levels, underpinned by a substantial pedal part including the reeds. This is very convincing, but I cannot help thinking that to be completely true to

the *stylus fantasticus* Buxtehude would normally have included a short fugue or two rather after the style of what Sáñez does in his excellent fugue on the first line of *Großer Gott, wir leben dich* in track twelve. Tracks eight to eleven demonstrate different combinations of the organ's six flute stops. The last of these, "Lullaby," is in a more modern style and features a warm melody above a vivacious flute accompaniment. As I have already mentioned, *Großer Gott, wir leben dich* is a fine fugue on the opening phrase of the chorale. It is in the Baroque style and is such as J. S. Bach might have played.

I think Sáñez's next two improvisations, *Pastiche* and *Slow*, fit together rather well. They remind me a lot of some of the *Offertoire* movements from Charles Tournemire's *L'orgue mystique*. As Bill Van Pelt's notes in the leaflet point out, this sort of improvisation would normally be played on the main organ, in this case the then-unfinished gallery organ, but they nevertheless come off well on the choir organ here. The first is rather louder than the second. The latter features the splendid string stops of the Récit as well as some of the flutes. Both movements end in a whisper, again in line with what Tournemire would have done.

Sáñez intended *Pseudo-Romantic* to be an original work in the nineteenth- to twentieth-century French Romantic style, although it is not intended to imitate any one composer. It does, nonetheless, remind me of some of Vierne's organ works and in particular of Franck's *Prélude, fugue et variation*. It builds up to a climax at the end. *Postlude*, again something one would normally play on the main organ, is very much the kind of improvisation played by contemporary organists on the big organs of France today. Sáñez uses it as an opportunity to demonstrate the louder combinations of stops on the choir organ including the *plenum*. The performer intends the last work on the compact disc, *March*, to be an evocation of the style of French and English marches of the nineteenth and twentieth centuries. It reminds me particularly of Herbert Brewer's *Marche héroïque* and William Walton's coronation marches *Crown Imperial* and *Orb and Sceptre*.

I recommend this compact disc as a very fine piece of work. Daniel Sáñez succeeds both at demonstrating the organs and at producing some very good improvisations. If this is what he does on Sundays, he is not wasting his time! I look forward with eager anticipation to his compact disc of the new gallery organ.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.



Jubilant Bells: Carillon Music of Alice Gomez

Jubilant Bells: Carillon Music of Alice Gomez. Laura Ellis plays the Nordan Memorial Carillon by Petit & Fritsen (1953, 1986), Central Christian Church, San Antonio, Texas. Raven, OAR-185, \$15.98. Available from ravencd.com.

Jubilant Bells; Three Songs of Praise: I. "Hosanna in the Highest," II. "Lord, Have Mercy," III. "Take Away the Sins of the World"; *O Waly Waly; Kum Ba Yah; Air & Dance:* I. "Air," II. "Dance"; *Tango No. 1; Three Spanish Dances:* I. "Rumba," II. "Bulerias," III. "Alegria"; *Tango for Tom; Caribbean Rondo; Chocolat—a 3-mvt 'sweet' for carillon:* I. "Dark Chocolate Bittersweet Passion," II. "White Chocolate Tastefully Impure," III. "Milk Chocolate The Elixir of Love"; *Bells of Cuzco; Shaman; Tonos Metalicos; Galaxy Dancers; Los que mueren, nunca se olvidan; Lament and Alleluia.*

If you are looking to start or expand your carillon recording collection, look no further than Laura Ellis's latest recording. This collection features Ellis's artistic, clear performance of a significant portion of Alice Gomez's extensive original carillon compositions performed on the Central Christian Church's forty-eight-bell Nordan Memorial Carillon. By adding this CD to your collection, you will bathe yourself in the Nordan carillon's stunning Dutch Petit & Fritsen minor-third overtones as you dance in and out of various musical styles from calypso to sacred hymnody to outer galaxies to Latin-inspired beats, and more.

A look at the track record quickly reveals Gomez's wide range of compositions and her high desirability for commissions. An award-winning San Antonio based composer and percussionist, she is no stranger to the carillon world. Gomez was introduced to the carillon by organist/carillonneur George Gregory of Central Christian, where the CD's recordings were completed.

► page 25

NEW! Organ Music by Christopher J. Hoh

Jonathan Dimmock plays organ music by Christopher J. Hoh (b. 1959), best known for his choral music. First recording of the 3-manual, 53-rank, Taylor & Boody op. 34, completed in 2000 at Trinity Episcopal Church, Staunton, VA. **Raven OAR-187 \$15.98 free shipping in USA** also streaming Spotify, Amazon, etc., downloads

Chorale Preludes on *Crucifer, Kirken den er, Veni Emmanuel, Christ ist erstanden, St. Anne, Herzliebster Jesu* Voluntary on *Truro. 12 Assorted Airs for Organ: Allemande, Fantasia, Sarabande, Allegretto, etc.*



NEW! In Youth Is Pleasure



In Youth Is Pleasure: Art Songs Soprano Rebecca Kellerman and accompanist/husband Jeremy Filsell (piano, organ) perform art songs of England and France. **Raven OAR-191 \$15.98 free shipping in USA** also streaming Spotify, Apple, Amazon, Qubox, etc., downloads

- | | | |
|---|--|--|
| Ernest Moeran (1894–1950)
In Youth is pleasure
The Merry month of May
The Sweet of the year
Blue-eyed Spring
Weep you no more | Francis Pott (1957–)
How many times do I love thee
A Dirge
Louis Vierne (1870–1937)
Les Angelus: Au matin, A midi, Au soir
Marcel Dupré (1886–1971)
Chansons de Billitis I-IV | Jeremy Filsell (1964–)
Rappelle-toi
Maitresse, embrasse-moi
J'ai Presque peur, en verité
Ma Vision
Leo Poppewell (1995–)
3 Poems by Robert Frost |
|---|--|--|

NEW! Charles Tournemire Organ Chorales

Tournemire Organ Chorales Timothy Tikker plays two major works composed by Charles Tournemire (1870-1939). Tournemire designed the 66-stop organ, ideal for these works, recently restored to its 1936 state as built by Michel Merklin & Kuhn of Lyon, France, for Eglise Saint-Bonaventure in Lyon, a building of grand acoustics. Super Audio CD **Raven OAR-186 \$15.98 free shipping in USA** streaming Spotify etc.

Triple Choral: Sancta Trinitas, Op. 41 (1910)
Sept Chorals-Poèmes pour les Sept Paroles du Christ, op. 67 (1935)



NEW! Franz Schmidt Organ Works Vol. 2



Franz Schmidt Organ Works, Vol. 2 Andreas Jetter plays the 1928 Josef Behmann (72 stops) restored in 2021 by Kuhn at St. Martin, Dornbirn, Austria. 24-page booklet (English & German) includes organ photos, stoplist, Schmidt bio, music notes, etc. Imported by Raven. **Ambiente ACD-2049 \$16.98 free shipping in USA**

Prelude & Fugue in E-flat (1924) Choral Prelude *Der Heiland is erstanden* (1934)
Toccata in C (1924) Prelude & Fugue in A (1934)

Franz Schmidt Organ Works, Vol. 1
Ambiente ACD-2047 \$16.98 free shipping in USA
Variations & Fugue in D (*King's Fanfares*) 4 Small Chorale Preludes: O Ewigkeit...; Was
Chaconne in C-sharp Minor mein Gott...; O, wie selig...; Num danket...

NEW! Bach: The Great Toccata DVD & CD

On a 244-minute DVD, the Toccata & Fugue in D Minor, BWV 565, is studied in 5 films. Daniel Moulit hosts and also performs (also on a CD):

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The First Presbyterian Church of Chicago: the Oldest Religious Organization of the City and its Leadership in Music during its First Century

By Stephen Schnurr

The First Presbyterian Church holds the distinction of having the longest history of service of any religious organization in the city of Chicago. The first home for the fledgling church was within Fort Dearborn, the location of which today can be found marked within the sidewalks of Michigan Avenue near the Chicago River. The first century of the history of First Presbyterian Church reveals that the congregation was a leader in the city, a distinction that extended to the congregation's music and its pipe organs.

The first church building

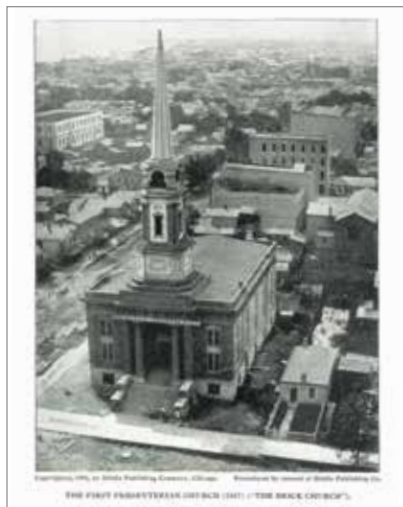
On May 13, 1833, the Reverend Jeremiah Porter arrived at the fort to commence missionary work. The first service was held the following Sunday, May 19, in the fort's carpenter shop. The church was organized within the Presbytery of Detroit on June 26 of that year with twenty-six founding members. The first church structure was built by Joseph Meeker at a location that is now the southwest corner of Lake and Clark Streets. It was a frame building measuring forty feet long and twenty-five feet wide, costing \$600 and seating 200 persons. The Reverend Porter dedicated this building on January 4, 1834. He would leave Chicago the following year. By that time, the congregation was incorporated as the First Presbyterian Church of Chicago on February 6, 1835. During the two-year interim before a new pastor was called, the Reverend Isaac T. Hinton, pastor of First Baptist Church, also served the Presbyterians.¹

The "Brick Church"

On July 1, 1837, the Reverend John Blatchford was installed as the second pastor of First Presbyterian Church. Within the following year, the frame church was moved to property located at Clark Street and Calhoun Place. In May 1844, after the Reverend Flavel Bascom had become pastor, the church acquired adjacent property. Construction for a new church commenced in 1847, and in September 1849 the building known as the "Brick Church" was dedicated. The following year, the Reverend Harvey Curtis was installed as pastor. Before long, First Presbyterian began its first of several moves south, and the property was sold in October 1855. The church building continued to serve several uses, including Mechanics Institute Hall and as Smith & Nixon Hall, when it was utilized for concerts and lectures.

The 1857 church and the first pipe organ

First Church purchased property on Wabash Avenue near Congress Street and began construction of a new church building in 1856 to the designs of Boyington and Wheelock of Chicago. The new church of Gothic influence was dedicated on the evening of October 15, 1857, at a cost of \$135,000.



The 1849 "Brick Church"

The first organ known to have been owned by First Presbyterian Church was present at the dedication of the 1857 church, as it was played by W. H. Currie of Saint Paul (Universalist?) Church. According to Philo Adams Otis, the organ had three manuals, thirty-eight stops. It was placed in a gallery at the front of the auditorium. The *Chicago Daily Press* of Monday, October 19, noted:

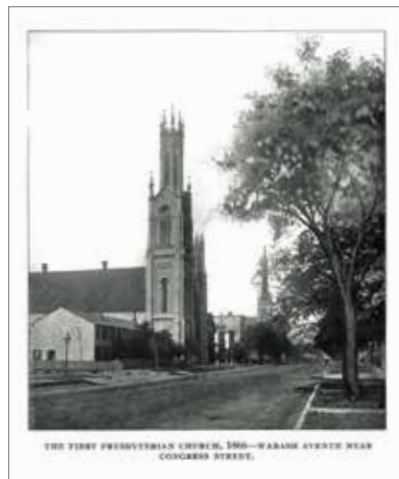
The organ is a splendid instrument. The case, or screen, is executed in the same style of architecture as the other parts of the house, and was designed by the architect to fill the place arranged for it. It is a perfect model. The instrument is one of the largest first-class organs made by the well-known firm of Hall & Labagh, of New York City. The case of the organ has been grained to correspond with the pulpit and pews.²

The first organist of record for First Church was Adolph W. Dohn (1835–1901), who came from First Congregational Church to First Presbyterian Church when the Hall & Labagh organ was installed and remained until the winter of 1859–1860. In the spring of 1860 Horace Grant Bird (1837–1897) began service as organist, remaining until about 1868. Nicholas Cawthorne succeeded Bird, and others in quick succession were Frank T. Baird, Dr. Louis Falk, and Dr. J. E. Gilman.

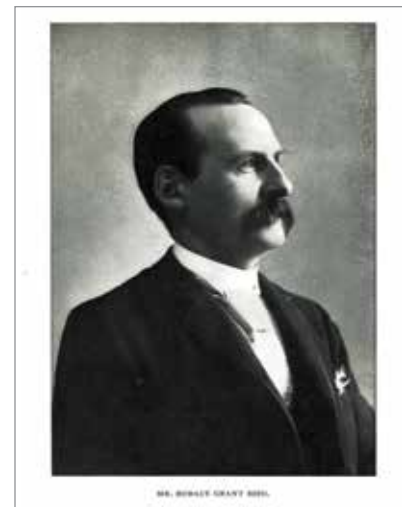
In 1859 the Reverend Z. M. Humphrey was installed as pastor of First Presbyterian Church. During his tenure, the towers of the church were completed. This building burned in the Great Fire of October 1871. Nothing was salvaged save for church records, the communion service, and the "Sexton library."

The merger with Calvary Presbyterian Church and the Indiana Avenue church

The homeless church again felt the need to move southward, as the area in which it was located had become commercial and many members had already moved in that direction. The decision was made to merge with Calvary Presbyterian Church, which had recently



The 1857 First Presbyterian Church on Wabash Avenue, pictured in 1866




Horace Grant Bird

purchased property on South Indiana Avenue at Twenty-First Street and was in the process of building its new church home. The first worship service of the two congregations together was held on November 5, 1871, in Christ Reformed Episcopal Church. In February of the following year services were moved to Immanuel Baptist Church.

Calvary Presbyterian Church was formed on June 20, 1859. About one year later property was purchased on South Indiana Avenue between Ringgold Place (Twenty-Second Street) and Palo Alto Place (Twenty-Third Street), where the first frame church building was erected and completed in 1860. Two years later property extending to Ringgold Place was purchased, and the building was moved to the corner and expanded. The

Reverend Daniel Lord, pastor of South Congregational Church of Bridgeport, Connecticut, was appointed fifth pastor of Calvary in 1869. Dr. Lord was the last pastor of Calvary Church, his term ending with its merger with First Church.


The growing Calvary congregation felt the need for more commodious accommodations; hence they sold their property and purchased the stone edifice that was built by Trinity Methodist Episcopal Church on South Indiana Avenue at Twenty-First Street. The Trinity building was demolished, and plans for a new church were drawn by John Crambie Cochrane, who also designed the Illinois and Iowa state capitols. The cornerstone was laid in November of 1870. The coming of winter practically halted progress, but by the Great Fire of October 1871,



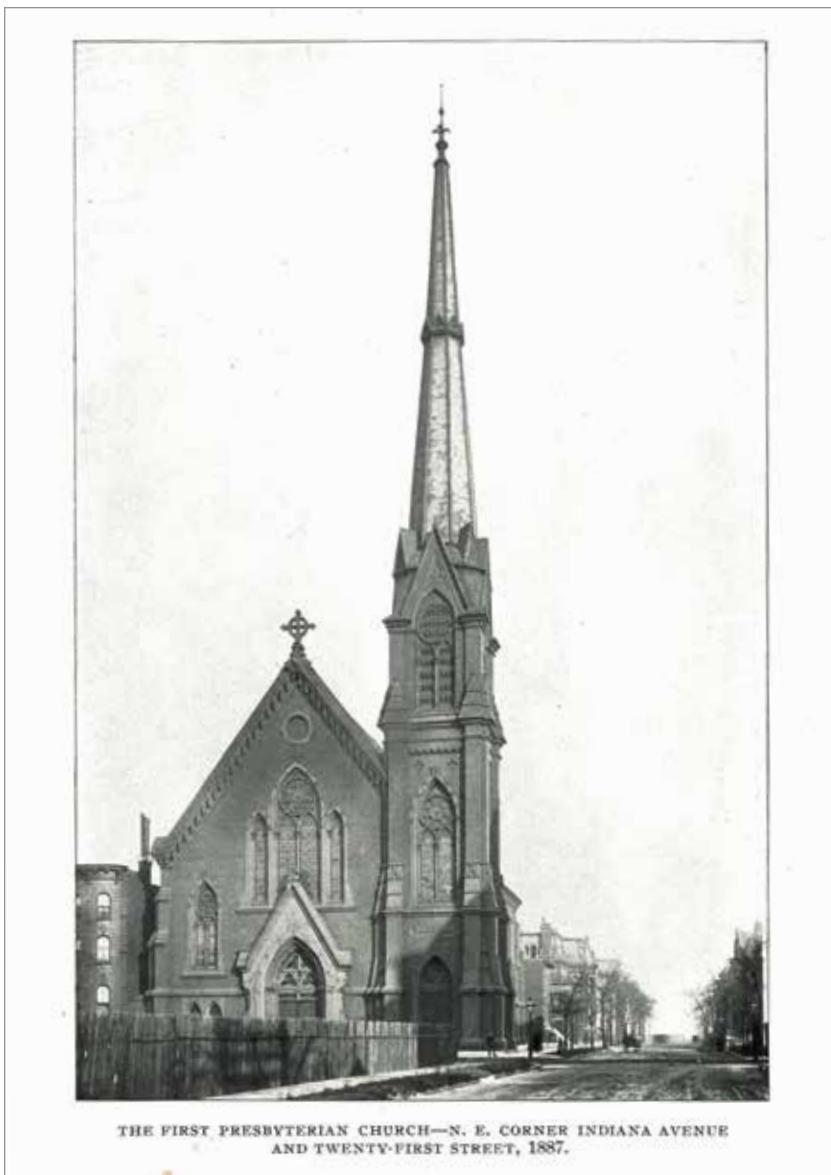
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The 1873 First Presbyterian Church on Indiana Avenue, pictured in 1887

most of the exterior walls were complete. The church's organ committee, comprising Philo Adams Otis, Henry Wood, and George F. Bacon, were finalizing plans with the E. & G. G. Hook & Hastings firm of Boston. These plans were to be completed after the merger with First Church.

The newly consolidated First Presbyterian Church occupied the lecture room of its new church by May of 1872; the church auditorium was dedicated on February 6, 1873. A debt of \$70,000 remained on the church and was not paid until 1878. The quartet choir of Calvary Church was retained for First Church. The Reverend Dr. Arthur Mitchell, pastor of First Church since 1869, became pastor of the united church. During the summer of 1902 the interior of the nave was redecorated and the choir gallery was enlarged. On January 19, 1906, the funeral of Marshall Field, founder of the legendary department store bearing his name, was held in the sanctuary.

The contract for E. & G. G. Hook & Hastings Opus 649 for the Indiana Avenue church, mentioned above, was signed in the summer of 1872, with completion set for November of that year. The builders had the organ ready on time, yet the church was not ready to receive it, so it was placed in storage when it was shipped to Chicago. The cost was approximately \$9,000. Pneumatic action was applied to I Manuale (Great).³ As with the Steere organ mentioned below, the nomenclature of the manuals is given here as found in the source, yet the order of manuals, bottom to top, would have been Choir, Great, and Swell. Installation was under the charge of George S. Hutchings, then superintendent of the builder's factory, who would go on to establish his own firm in 1901.

1873 E. & G. G. Hook & Hastings Opus 649

I MANUALE (Great)

- 16' Open Diapason
- 8' Open Diapason
- 8' Doppel Flöte
- 8' Viola de Gamba *[sic]*
- 8' Viola d'Amour
- 4' Flute Harmonique
- 4' Flute Octave *[sic]*
- 3' Twelfth
- 2' Fifteenth
- Mixture III
- Acuta III
- 8' Trumpet

II MANUALE (Swell, enclosed)

- 16' Bourdon
- 8' Open Diapason
- 8' Viola
- 8' Stop'd Diapason
- 8' Quintadena
- 4' Violina
- 4' Flauto Traverso
- 2' Flautino
- Dulce Cornet III *[sic]*
- 8' Cornopean
- 8' Oboe with Bassoon
- 8' Vox Humana

III MANUALE (Choir)

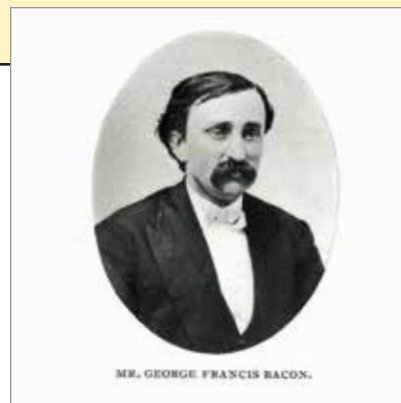
- 8' Geigen Principal
- 8' Dulciana
- 8' Melodia
- 4' Flute d'Amour
- 4' Fugara
- 2' Piccolo
- 8' Clarinet

PEDALE

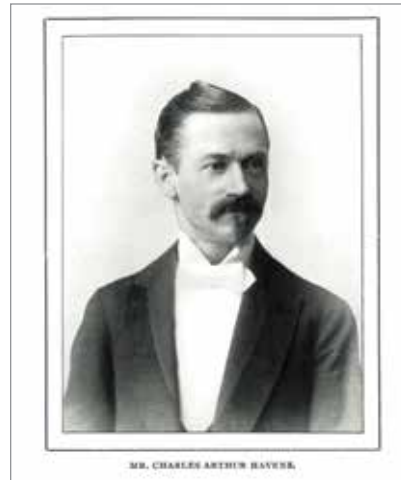
- 16' Double Open Diapason
- 16' Bourdon
- 12' Violone *[sic]*
- 8' Violoncello
- 16' Trombone

Mechanical Registers

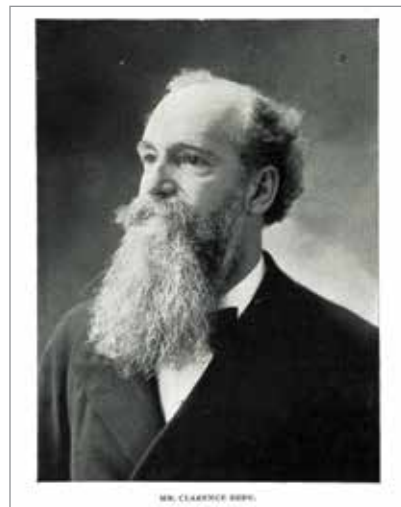
- I Manuale to Pneumatic, Coupler
- II Manuale to Pneumatic, Coupler (Swell to Great)
- III Manuale to Pneumatic, Coupler (Choir to Great)
- II to III Manuale, Coupler



George Francis Bacon



Charles Arthur Havens



Hiram Clarence Eddy

- (Swell to Choir)
- I Manuale to Pedale, Coupler (Great to Pedale)
- II Manuale to Pedale, Coupler (Swell to Pedale)
- III Manuale to Pedale, Coupler (Choir to Pedale)

- Tremolo
- Bellows Signal

Pedale Movements

- Forte Combination Pedale, I Manuale
- Mezzo Combination Pedale, I Manuale
- Piano Combination Pedale, I Manuale
- Forte Combination Pedale, II Manuale
- Mezzo Combination Pedale, II Manuale
- Piano Combination Pedale, II Manuale
- Forte Combination Pedale, Pedale
- Adjustable Swell Pedal
- Reversible Pedal to operate Pedale Coupler for I Manuale (Great to Pedal)

The organ and church were dedicated on February 6, 1873, with a recital under the direction of G. C. Knopf, the "western agent of the builders." (Knopf arrived in Chicago during the early 1860s and served as organist for Saint Paul Universalist Church, Trinity Episcopal Church, and Saint James Episcopal Church. After the Fire of 1871, he served Immanuel Baptist Church.) Other notable Chicago organists for this occasion included Louis Falk and I. V. Flagler (Plymouth Congregational Church). Another respected musician in the world of Chicago organbuilders was George W. Lyon, of Lyon & Healy, who played harp for the occasion.⁴ The program was as follows:



Charles David Irwin at 1873 E. & G. G. Hook & Hastings Opus 649



Francis Silvey Moore at 1873 E. & G. G. Hook & Hastings Opus 649

Part I.

- 1—Opening of the Organ, Mr. G. C. Knopf, Agent for the Builders.
 - a. Selections
 - b. Offertoire, Op. 22 Batiste.
- 2—Benedic Anima, Buck. Choir of First Presbyterian Church.
- 3—Angels, Ever Bright and Fair, Handel. Mrs. O. L. Fox.
- 4—A Tear Shed at the Grave of Rossini, Ciardi. Organ, Piano, Harp, Violoncello, Violin and Flute. Messrs. Knopf, Falk, Lyon, Bachmann, Sir *[sic]* and Bareither.
- 5—Volklied, Krebs. Choir of Second Presbyterian Church.
- 6—Variations on a Scotch Air, Buck. Mr. Louis Falk.
- 7—The Message, Blumenthal. Mrs. W. H. Aldrich.

Part II.

- 1—Gloria in Excelsis, Knopf. Performed by the Choirs of the First, Second, and Fourth Presbyterian Churches.
- 2—Grand Duo for Two Pianos and Organ Obligato, Lysberg. Miss Eva Manierre and Messrs. Ledochowski and Knopf.
- 3—Venite, Buck. Choir of Second Presbyterian Church.
- 4—a. Transcription—Robin Adair, Flagler. b. Prelude in B Minor, Bach. Mr. I. V. Flagler.
- 5—Trio, Lift Thine Eyes, Mendelssohn. Mesdames Farwell, Fox, and Johnson.
- 6—Miserere, from Trovatore, Verdi. For Piano, Organ, Violoncello, and Violin. Messrs. Knopf, Flagler, Bachmann, and Sir.
- 7—Festival March, Zundel. Mr. G. C. Knopf.

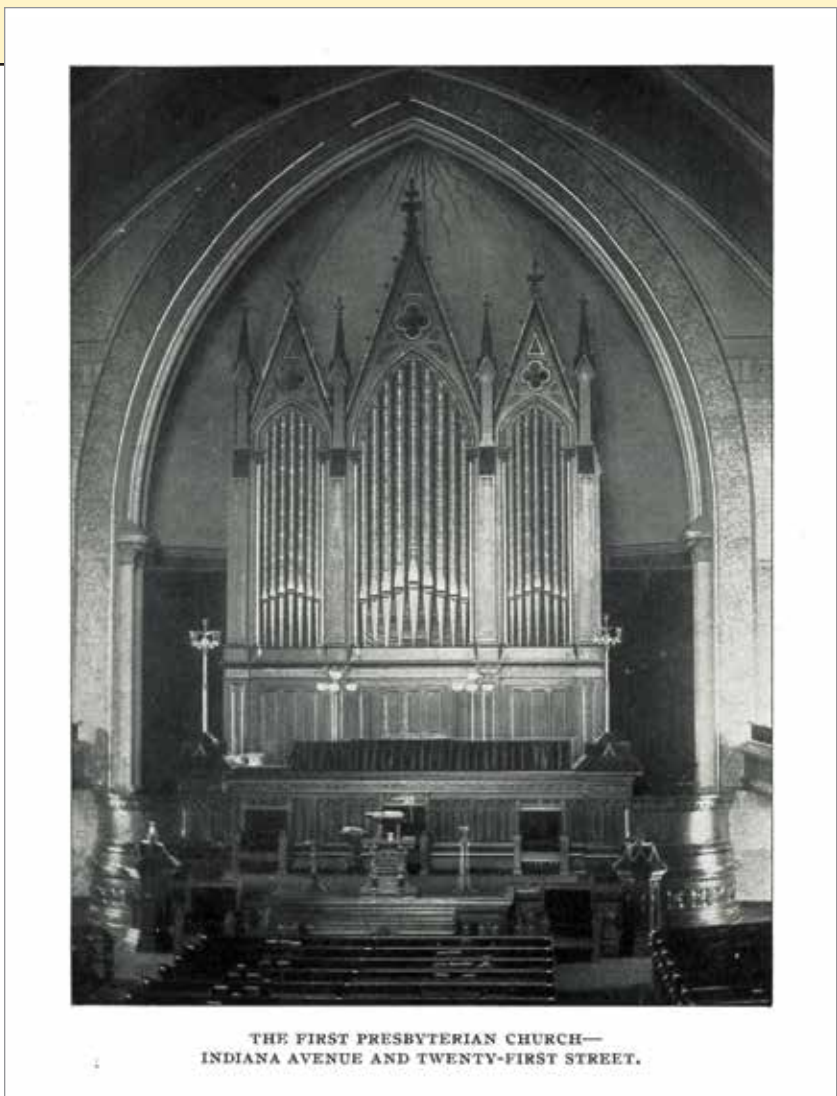
When the congregation moved to the Indiana Avenue church, George F.



The choir of First Presbyterian Church in 1896, with Charles David Irwin at the key-desk of the E. & G. G. Hook & Hastings organ

Bacon served as organist. Bacon, who had served Calvary Church since 1868, died in December of that year, and Henry Fuller succeeded him. Fuller would serve until his death in September of 1869. For a brief time, Benjamin Owen, who served Plymouth Congregational Church and Trinity Episcopal Church, served as organist, followed by Emil Liebling and William H. Cutler for brief terms. In October of 1874 Charles Arthur Havens began service to First Church. Havens had previously served Second Presbyterian Church and First Baptist Church. One year later he left for three months at Saint James Episcopal Church, before returning to First Presbyterian on January 1, 1876. (During his absence, a Mr. Dyer, Samuel C. Moore, and Frederick W. Root, served as organists.) Mr. Havens's second term at First Presbyterian lasted three years.

On January 12, 1879, the world-renowned organist Hiram Clarence Eddy began his term as organist to First Church, a position he would retain until May 19, 1895. When Mr. Eddy was away for frequent recitals, substitute organists were drawn from a list of Who's Who in Chicago's musical circles: Harrison M. Wild, A. F. McCarrell, L. J. Henderson, Louis P. Hoyt (Saint Mark Episcopal Church, Chicago), A. W. Dohn, John A. West, Charles David Irwin, and Wilhelm Middelschulte. During the World's Fair exhibition of 1893, Mr. Otis notes in his history of the church the visits of numerous church musicians to the congregation: S. B. Whitney of the Church of the Advent, Boston; R. Huntington Woodman of First Presbyterian Church of Brooklyn; W. C. Carl of the old First Presbyterian Church, New York City.



THE FIRST PRESBYTERIAN CHURCH—INDIANA AVENUE AND TWENTY-FIRST STREET.

1873 E. & G. G. Hook & Hastings Opus 649

On September 3, 1893, "M. Alexander Guilman gave an informal organ recital, the congregation remaining seated at the request of Dr. Burrows." When

Eddy left First Church in 1895, his student, Charles David Irwin, became the congregation's organist. Irwin remained until May 31, 1896, when he resigned.



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J.W. Steere & Sons (1893) | PHOTO LEN LEVASSEUR

American organ history



The interior of Metropolitan Apostolic Community Church (formerly First Presbyterian Church) and the façade of Skinner Organ Company Opus 348

After Irwin's departure from First Church, Francis Silvey Moore, a member of First Church since his childhood and a student of Clarence Eddy, began a distinguished tenure as organist, serving some thirty years. With the removal of First Presbyterian Church to Woodlawn Park, Anne Pearson Maryott, organist for Woodlawn Presbyterian Church was appointed organist of the united church, a post she held until 1929. Organists in later years have included Willard J. Congreve and Barbara Dickerman.

The E. & G. G. Hook & Hastings organ remained under the care and maintenance of Ira Bassett until his death on December 19, 1895. A hydraulic motor was installed in 1896, paid for largely by Charles David Irwin. During the summer of 1906, it was noted that the organ was cleaned and that "the low or international pitch has been installed."⁵ An 8' Aeoline was placed in the Swell division, and the Choir manual was fitted with a combination pedal. It is not noted who carried out this work.

The merger with Forty-First Street Presbyterian Church and the move to Grand Boulevard

As early as 1895, the congregation found itself once again contemplating a move, as its membership continued to relocate to residences south of Thirty-Ninth Street. By 1897, decline in church receipts became noticeable. On June 7, 1912, a joint committee of First Presbyterian Church and Forty-First Street Presbyterian Church recommended a merger of the two congregations. (Another faction in the church had argued for construction of a new church in the Kenwood neighborhood. This group had gathered pledges nearing \$83,000 for this effort, less than half that necessary for this plan to be acted upon.)

The merger was adopted at the annual meeting of First Church on December 2 of that year. A part of the action provided "that if found practical, all our memorial windows and tablets, upon consent of the donors, together with the furniture and organ, be moved to [Forty-First Street] church." The last service in the Indiana Avenue church was held on Sunday, December 29,⁶ with the minister of Forty-First Street Church, the Reverend Dr. William Chalmers Covert, and his congregation present. The first service of the combined church in its new home was held on Monday, December 30. The congregations were officially merged on December 31, 1912, retaining the name of First Presbyterian Church and the property of Forty-First Street Presbyterian Church. The Reverend Covert became minister of the united congregation.

Forty-First Street Presbyterian Church was organized on February 14, 1875. Activities of the congregation began in 1869 under the auspices of First Presbyterian Church in a frame building located at Prairie Avenue and Forty-First Street. The Reverend Dr. Thomas Cuming Hall became the third pastor on November 4, 1886. During his pastorate, the building at the southwest corner of Grand Boulevard (now Dr. Martin Luther King, Jr. Drive) and East Forty-First Street was constructed at a cost of \$115,000. The cornerstone was laid in October of 1889, and the building was dedicated on December 21, 1890. The architect of the Richardsonian Romanesque-style building seating 2,000 persons was Chicago's Solon S. Beman, who designed numerous other churches, particularly Christian Science churches, as well as the entire town of Pullman, now annexed into Chicago. A debt of \$50,000 remained at the time of dedication, which was paid in 1907. In 1926 the building was sold to Metropolitan Community Church, and today is home to the congregation of Metropolitan Apostolic Community Church.

Forty-First Street Presbyterian Church was served by the following organists from 1874 until its consolidation with First Church in 1912: Elizabeth Lamson, Charlotte Dodd, Anna Carhart, Henry Howenstein, Mary Pierce, Frank Hazen, Victor Garwood, Allen B. Benedict, and C. H. Demorest. The only pipe organ known to have been owned by this congregation was built for the Grand Boulevard church by J. W. Steere & Sons of Massachusetts as their Opus 331. The contract, copied from company ledger books now located in the Organ Historical Society Library and Archives in Villanova, Pennsylvania, was signed on September 7, 1891, and the three-manual organ was to be completed by May 1, 1892. The contract price was \$5,700.00. The compass of manuals was 61 notes (C-C); pedal compass was 30 notes (C-F). "Bassett's Patent Pneumatic Motor" was to be used for the Great division and "its couplings." When the congregation merged with First Church in 1912, the Steere organ was removed in the summer of 1913 and replaced with the altered E. & G. G. Hook & Hastings from the 1873 church, the latter rebuilt and electrified by the Coburn & Taylor (or Coburn Organ) Company of Chicago for its new home behind the Steere façade. The Steere organ was offered for sale, though its ultimate fate is unknown.⁷

While manual designations are copied from the contract ledger book,⁸ presumably the order of manuals, bottom to top, was Solo, Great, and Swell.



Forty-First Street Presbyterian Church, later First Presbyterian Church

1892 J. W. Steere & Sons Opus 331

FIRST MANUALE—Great Organ (* enclosed with Solo)

- 16 ft. Double Open Diapason (metal—61 pipes)
- 8" Open Diapason (metal—61 pipes)
- 8" Doppel Flöte (wood—61 pipes)
- 8" Viola da Gamba (metal—61 pipes)
- 4" Octave (metal—61 pipes)
- 4" Flauto Traverso (wood—61 pipes)
- 2½" Twelfth (metal—61 pipes)^o
- 2" Fifteenth (metal—61 pipes)^o
- Mixture (4 rank, metal—244 pipes)^o
- 8" Trumpet (Reed, metal—61 pipes)^o

SECOND MANUALE—Swell Organ

- 16 ft. Bourdon Treble/Bass (wood—61 pipes)
- 8" Open Diapason (metal—61 pipes)
- 8" Stopped Diapason (wood—61 pipes)
- 8" Salicional (metal—61 pipes)
- 8" Aeoline (metal—61 pipes)
- 4" Violina (metal—61 pipes)
- 4" Flute Harmonique (wood and metal—61 pipes)
- 2" Flautino (metal—61 pipes)
- Dolce Cornet (3 rank, metal—183 pipes)
- 8" Cornopean (Reed, metal—61 pipes)
- 8" Oboe and Bassoon (metal—61 pipes)
- 8" Vox Humana (metal—61 pipes)

THIRD MANUALE—Solo Organ (enclosed in a separate swell box)

- 8 ft. Geigen Principal (metal—61 pipes)
- 8" Melodia (wood—61 pipes)
- 8" Dulciana (metal—61 pipes)
- 4" Fugara (metal—61 pipes)
- 4" Flute d'Amour (wood—61 pipes)
- 2" Piccolo (metal—61 pipes)
- 8" Clarinet (Reed, metal—61 pipes)

PEDALE ORGAN

- 16 ft. Open Diapason (wood—30 pipes)
- 16" Bourdon (wood—30 pipes)
- 8" Violoncello (metal—30 pipes)
- 16" Trombone (metal—30 pipes)

Mechanical Registers

- Great to Pedal
- Swell to Pedal
- Solo to Pedal
- Great to Pneumatic, Coupler
- Swell to Pneumatic, Coupler
- Solo to Pneumatic, Coupler
- Swell to Solo
- Tremolo to Swell
- Tremolo to Solo
- Blowers Signal
- Wind Indicator over Manuals

Pedale Movements

- Forte, Great Organ and Pedal
- Mezzo, Great Organ and Pedal
- Piano, Great Organ and Pedal
- Forte, Swell Organ
- Piano, Swell Organ
- Reversible Pedal to operate Great to Pedal
- Balanced Swell Pedal—Swell Organ
- Balanced Swell Pedal—Solo Organ
- Pedal Check

Recapitulation

Great Organ	10 Stops	793 Pipes
Swell Organ	13 "	839 "

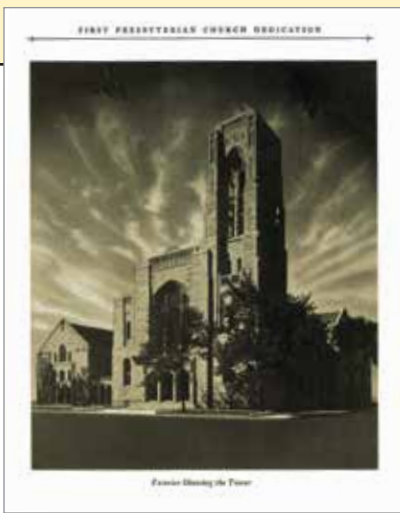
Solo Organ	7 "	427 "
Pedal Organ	4 "	120 "
Mechanicals	10 "	
Total	44 Stops	2,179 Pipes

The First Church organ was replaced in 1922 by Opus 348 of the Skinner Organ Company of Boston, Massachusetts. Philo Adams Otis, chair of the church's music committee since 1875, was chair of the organ committee for this project. The contract with Skinner was signed in the last week of July 1921.⁹ The specification, printed in the September 1, 1921, issue of THE DIAPASON,¹⁰ was drawn by Francis S. Moore.¹¹ The Solo 8' Stentorphone was originally to be prepared, but correspondence dated March 6, 1922, provided for the rank to be installed.

The Steere façade was again retained and brought forward for the new organ. The E. & G. G. Hook & Hastings organ was listed for sale in the September 1, 1921, issue of THE DIAPASON¹² and was eventually relocated and rebuilt in 1925 by Casavant Frères of Saint-Hyacinthe, Québec, Canada, as a four-manual instrument, their Opus 1106, for H. R. Austin of Beach Bluff, Massachusetts. In 1937 this organ was again relocated and altered for Saint Matthew Catholic Church of Central Falls, Rhode Island, where it was still extant in 2018. The church is now Holy Spirit Parish.

The Skinner organ was opened with a great fanfare of recitals in November of 1922. Eric DeLamarter, organist of Fourth Presbyterian Church, presented the inaugural recital on Wednesday, November 1. Ernest M. Skinner presented an "illustrated lecture on modern organ design." DeLamarter's program was as follows: *Chant de Printemps* and *Angelus du Soir*, Bonnet; *Chorale [sic] in A Minor*, Franck; "Scherzo," *Sonata V*, Guillemant; *Reverie Pathétique*, Godfrey; *Fantasia on Scottish Airs*, Mansfield; *Scherzo*, Rousseau; *Carillon*, DeLamarter; "Final," *Symphony VI*, Widor.

The following evening featured a program by Herbert E. Hyde of Saint Luke's Episcopal Church, Evanston, and a lecture by Frederick A. Stock of the Chicago Symphony Orchestra. Mr. Hyde's program: *Toccata and Fugue in D Minor*, Bach; *Cradle Song*, Grieg; *Vision*, Rheinberger; *Chromatic Fantasia*, Thiele; *Romance sans Paroles*, Bonnet; *Bourree [sic]*, Bach; *Menuet a l'Antico*, Seeboeck-Hyde; and *Caprice Héroïque*, Bonnet. Friday's (November 3) program focused on a lecture on music in the church by Dr. William Pierson Merrill of the Brick Presbyterian Church of New York City (and of the former Sixth Presbyterian Church of Chicago) in the



The 1928 edifice of First Presbyterian Church, from the dedication booklet



Console, Skinner Organ Company Opus 348

presence of the pastors of First Church since 1893. Frances Anne Cook, organist of the former Sixth Church, played a brief program preceding the lecture. Her program: *Marche Russe*, Schminke; *Autumn Sketch*, Brewer; *Angelus du Soir*, Bonnet; *Toccata*, Frysinger. On Sunday, November 5, the organ was dedicated in service, and that evening Helen W. Ross, assistant organist to the church, gave a recital. Francis Moore was rather ill through all the celebrations and therefore unable to participate actively.¹³

The church interior and organ were pictured in the February 1, 1923, issue of THE DIAPASON,¹⁴ wherein the same issue a series of three organ recitals was announced for the upcoming months.¹⁵ On February 23 William Zeuch, formerly of Chicago and then in Boston as an employee of Skinner, performed. Mr. Zeuch's program included: "Allegro maestoso," from *Symphonie VI*, Widor; *Cantabile*, Jongen; *Rigaudon*, Rameau; *Prelude and Fugue in B Major*, Dupré;

Within a Chinese Garden, Stoughton; *Scherzo Pastorale*, Federlein; *Serenade*, Rachmaninoff; *Marche Marocaine*, de Meyer; *Gesu Bambino* and *Minuet Antico*, Yon; *Liebestod* and *Ride of the Valkyries*, Wagner.¹⁶ On March 10 Marcel Dupré performed. His program included "Allegretto" and "Toccata" from *Symphonie V*, Widor; *Final in B-flat*, Franck; and an improvisation for the second half on themes submitted by Adolf Weidig, Francis Moore, Philo Otis (ADESTE FIDELES), and the Reverend William Chalmers Covert (SAINT ANNE), pastor.¹⁷ The series concluded on April 10 with a program by Mr. Moore.

1922 Skinner Organ Company Opus 348

GREAT (Manual I)

16' Bourdon 61 pipes

8' First Diapason 61 pipes
 8' Second Diapason 61 pipes
 8' Claribel Flute 61 pipes
 8' Erzähler 61 pipes
 4' Octave 61 pipes
 2½' Twelfth 61 pipes
 2' Fifteenth 61 pipes
 8' Tromba 61 pipes
 (enclosed with Choir)
 Chimes (from Echo)
 2 blank knobs

SWELL (Manual III, enclosed)

16' Bourdon 73 pipes
 8' Diapason 73 pipes
 8' Gedeckt 73 pipes
 8' Salicional 73 pipes
 8' Voix Celeste 73 pipes
 8' Aeoline 73 pipes
 8' Unda Maris (TC) 61 pipes
 4' Flute 61 pipes
 2' Flautino 61 pipes
 Mixture III 183 pipes
 8' Cornopean 73 pipes
 8' Flugel Horn 73 pipes
 8' Vox Humana 73 pipes
 Tremolo

CHOIR (Manual I, enclosed)

8' Diapason 61 pipes
 8' Concert Flute 61 pipes
 8' Dulciana 61 pipes
 4' Flute 61 pipes
 2' Piccolo 61 pipes
 8' Clarinet 61 pipes
 8' Orchestral Oboe 61 pipes
 Tremolo
 3 blank knobs

SOLO (Manual IV, enclosed)

8' Stentorphone 73 pipes
 8' Gamba 73 pipes
 8' Gamba Celeste 73 pipes
 8' French Horn 61 pipes
 8' Tuba Mirabilis 73 pipes
 Tremolo
 1 blank knob

ECHO (Manual IV, enclosed)

8' Cor de Nuit 61 pipes
 8' Vox Humana 61 pipes
 Tremolo
 Chimes 30 tubes
 2 blank knobs

PEDAL

32' Diapason (fr 16' Diapason, resultant in bottom octave)
 16' Diapason 44 pipes
 16' Bourdon (fr Great)
 16' Echo Bourdon (fr Swell)
 8' Octave (ext 16' Diapason)
 8' Gedeckt (fr 16' Bourdon)
 8' Still Gedeckt (fr Swell 16')
 4' Flute (ext 16' Bourdon)
 16' Trombone 44 pipes
 8' Tromba (ext 16' Trombone)

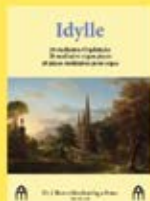
Couplers

Great to Pedal 8
 Swell to Pedal 8
 Swell to Pedal 4
 Choir to Pedal 8
 Solo to Pedal 8
 Solo to Pedal 4
 Great to Great 4
 Swell to Great 16
 Swell to Great 8
 Swell to Great 4
 Choir to Great 16
 Choir to Great 8
 Choir to Great 4
 Solo to Great 16
 Solo to Great 8
 Solo to Great 4
 Choir to Choir 16
 Choir to Choir 4
 Swell to Choir 8
 Solo to Choir 8
 Swell to Swell 16
 Swell to Swell 4
 Solo to Solo 16
 Solo to Solo 4
 Great to Solo 8

Accessories

6 Great Pistons (thumb)
 6 Swell Pistons (thumb)
 5 Choir Pistons (thumb)
 5 Echo and Solo Pistons (thumb)
 6 Pedal Pistons (toe)
 General Cancel (thumb)
 Combination Setter (thumb)
 Pedal to Great Combination On/Off (thumb)
 Pedal to Swell Combination On/Off (thumb)
 Great to Pedal Reversible (toe)
 Solo to Great Reversible (toe)

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American organ history



The 1928 church nave at its dedication

Swell Expression Shoe
Choir Expression Shoe
Solo and Echo Expression Shoe
Crescendo Shoe
Sforzando Reversible (toe)

The Swell, Great, Choir, Solo, and Pedal divisions are located behind the Steere façade (Great at lower left; Choir at upper left; Pedal at center; Solo at lower right; Swell at upper right). The Echo division is located in a room off the second-floor rear balcony.

The merger with Woodlawn Park Presbyterian Church and the construction of the present church

First Church did not remain on Grand Boulevard for very long. By the mid-1920s, demographics of church membership prompted plans for another move south. In October of 1924 negotiations began toward merger with Woodlawn Presbyterian Church, then located at South Kimbark Avenue and East Sixty-Fourth Street. On January 27, 1926, a committee recommended merger with Woodlawn Church, or, if this did not work, a merger with Hyde Park Presbyterian Church. The merger with Woodlawn Church occurred on October 20, 1926, at which time the Grand Boulevard property was sold to Metropolitan Community Church.

Woodlawn Presbyterian Church was formally organized January 19, 1885, a mission of Hyde Park Presbyterian Church (now United Church of Hyde Park), with a membership of thirty-nine. Early activities can be traced to 1865, with sponsorship by Methodist, Baptist, and Presbyterian churches. After organization, it was initially known as First Presbyterian Church and Society of Woodlawn Park. A small building was erected at a cost of \$3,000. Under the third pastor, the Reverend Edward Harvey Curtis, a brick church was constructed at a cost of \$25,000. In 1924 the Reverend William Henry Boddy became pastor of Woodlawn Church, remaining until the merger with First Church and beyond as pastor of the united congregation.

The congregation then numbered 1,400 persons and had begun plans for building a new church, having raised

\$300,000 for this purpose. The plans were redrawn on a larger scale for the union of the congregations. The 1900 church building, which was demolished when the present First Church was constructed, contained a two-manual organ of tubular-pneumatic action, built by W. W. Kimball of Chicago. From a letter by George W. Ford, Chicago representative of M. P. Möller, to the factory, dated October 23, 1934, we learn that the organ had approximately eighteen ranks.¹⁸ For several months after the merger, worship was held in the 1900 Woodlawn building. The last service there was held on May 1, 1927. Until the present church was completed, worship occurred at the Wadsworth School at University Avenue and Sixty-Fourth Street. Midweek services were held in conjunction with Woodlawn Park Methodist Episcopal Church, virtually across the street at the northeast corner of South Woodlawn Avenue and East Sixty-Fourth Street. Sunday Vesper services were held at Immanuel Lutheran Church, two blocks east on Sixty-Fourth Street at Kenwood Avenue. (The Methodist and Lutheran churches have been demolished.)

The cornerstone of the present building was laid on September 25, 1927. John Knox Hall was occupied and used for services beginning on December 18 of that year. On April 22, 1928, the first services were held in the new church.

The present Gothic building of Indiana limestone was designed by Tallmadge & Watson of Chicago. Construction cost was \$750,000. The great tower stands 125-feet high and is surmounted by representations of the four archangels. Within the tower, a set of Deagan chimes were in place at the dedication, a memorial to Ina Law Robertson. The nave of the church measures ninety-five feet long, sixty-two feet wide, and forty-nine feet high, and originally seated 1,200 persons. It has a stone in the center floor from the Basilica of Saint John Lateran, Rome; another stone within the walls came from the Temple of Karnak, Egypt. The floor of the nave at the front has a stone from the Church of the Waldensians, Chabas. The reredos behind the altar rises forty feet high. Windows near the top of the reredos were executed



The chancel and north chamber façade of the M. P. Möller organ



The choir seating and south chamber façade of the M. P. Möller organ with the console

by the Willet Studios of Philadelphia, Pennsylvania. The windows of the nave, featuring events in the life of Christ, were completed by R. Toland Wright of Cleveland, Ohio. The desk of the pulpit was retained from the Indiana Avenue church. The church was dedicated on Sunday, October 14, 1928, with celebrations continuing for the week following.

The chapel is named for Lafayette McWilliams and Mary Goodman McWilliams, given by their children. The room features fascinating quarter-sawn white oak paneling, accomplished by the American Seating Company of Chicago, and an ornamental plaster ceiling. It has a stone in the floor from the Basilica of Saint Peter, Vatican City. The windows of this room were executed by Willet. The exterior walls along the nave facing the central courtyard include stones from First Church (Indiana Avenue); Forty-First Street Church; Sixth Church; Woodlawn Park Church; Reims Cathedral, France; Chester Cathedral and Westminster Abbey, England; Saint Andrew Church, Toronto, Ontario, Canada; Saint Olave Church, London, England; Saint Peter Church, Geneva, Switzerland; Solomon's Quarries of Jerusalem; Bethlehem; Nazareth; and Old Rehoboth, Maryland.

At that time the Grand Boulevard church was sold to the Metropolitan Community Church, the First Congregational Church of Evanston considered purchasing the Skinner organ from the Presbyterian church. The Congregational church had by that time signed a contract with Skinner for a new instrument and would have broken this contract. The Congregational church went through with the purchase of Skinner Opus 616, and Opus 348 remained in the Grand Boulevard church. Curiously, it appears that the Presbyterian congregation did not consider moving the Skinner organ, less than a decade old, to its Woodlawn building. The building is now Metropolitan Apostolic Community Church, and the Skinner organ is extant, though unplayable.

The organ in the present sanctuary was built in 1928 by M. P. Möller of Hagerstown, Maryland, as their Opus 5001, a four-manual, electro-pneumatic-action instrument. The contract, signed by Oscar E. Aleshire, chairman of the First Church building committee, was drawn on April 27, 1927, and received in Hagerstown on May 3. The price was \$22,050.00, plus the Kimball organ in the former Woodlawn Presbyterian Church, which was junked. (Fifty dollars was for the connection between the organ and the tower chimes system.) One-half the price was due upon completion of the organ, with one-quarter due after each of one and two years, at six percent interest, though the congregation could pay off the debt earlier at its

convenience.¹⁹ (With the Great Depression beginning one year after completion of the church and organ, the church was unable to honor this debt for a number of additional years.) The organ was to be delivered by November 1 of that year, although it would be an additional eleven months before it was actually finished.

Möller announced the contract in its full-page advertisement in the June 1, 1927, issue of *THE DIAPASON*, including a rendering of the exterior of the new edifice. The specification was printed in the October 1, 1927, issue.²⁰ Before the organ was completed, some changes were made in the specification, which were requested by the church organist, Anne P. Maryott, in consultation with William H. Barnes, noted organ architect. (Barnes included the church in a list of his clients in his advertisement in the February 1, 1928, issue of *THE DIAPASON*.) Installation of the church and chapel organs was carried out under the supervision of D. S. Wentz of Chicago.

The Möller organ in the church was dedicated in recital by Palmer Christian, formerly organist for the nearby Kenwood Evangelical Church, on Sunday, October 21, 1928.²¹ (Palmer was responsible for the installation of the Skinner organ there, the first Skinner contract in the state of Illinois.²²) A letter from Ford & Reynolds, the Chicago representative for Möller, dated October 11, 1928, sums up the importance of the event for the company:

... and we certainly want to make an impression on Palmer Christian as he has great influence in this territory, and this is the first Moller [*sic*] Organ of a respectable [*sic*] size that he has ever played.

He is a Skinner man, and Skinner just installed a new \$50,000 organ in the College where he is located [University of Michigan, Ann Arbor]. I understand, however, that he is not satisfied with the organ, so we hope to have our organ in the best of shape to see if we can't win him over to a Moller.

... This is important enough that Mr. Moller should make a special effort to be here. It would be a nice thing for him to get here the day before if possible so as to meet Dr. Boddy [pastor] and get acquainted.²³

The organ was dedicated during an entire week of festivities for the congregation and its new building. The period began with dedication of the church itself on Sunday, October 14.²⁴ That afternoon, the chapel was also dedicated. Other events followed during the week. The following Sunday, the organ of the main church was dedicated. The program follows:

The Processional—No. 166

“Crown Him With Many Crowns” The Choir
The Invocation

Organ Group—Toccatto, Adagio,
and Fugue in C

Bach

An Anthem—"Praise the Lord,
O Jerusalem" Maunder
Organ Group—Prelude on an
Ancient Flemish Theme Gilson
Allegro con spiritu (Sonata III) Borowski
Impression Karg-Elert
An Address—"The Place of Music in
Worship" Reverend Harold L. Bowman, D.D.
Organ Group—
Up the Saguenay Russell
(St. Lawrence Sketches) Rousseau
Scherzo Wagner
Pilgrims Chorus (Tannhauser)* Schubert
Ave Maria Bonnet
Rhapsody Catalane
—By request.

That afternoon, the Ina Law Robertson Memorial tower chimes were dedicated.²⁵ D. S. Wentz corresponded with the Möller office regarding the events:

The recital at the First Presby. Church here was a very big success, as everything went off in "tip-top" shape and we had no troubles at all. There was a big turn-out of organists from around town—some that play big Skinners and Cassavants [*sic*], and I heard nothing but praise everywhere. In fact, Mr. Christian remarked that it was a very good toned church organ, and Miss Tina Mae Haines, who plays the big Cassavant in St. James M. E. Church here, said: "There is one organ you do not have to make any excuses for."

Sunday morning about five minutes of eleven—(just five minutes before services began) one of our men whom I had at the church called me and said they could not get the motor started and could not find the fuses that was [*sic*] burned out. I rushed over and we finally located the trouble and got the motor going, altho they had to hold up the services about five minutes. They had electricians there Saturday afternoon and evening to fix this starter as it caused



The First Presbyterian Church Choir, c. 1958

trouble before, and they were the last men to be at church, so the church people did not blame us at all for it.

Yesterday morning when we went over to the church and started to work, we blew at least six fuses before we got the motor started. We are going to have the Century Motor people come and tear out the motor as it is either the motor or ground jumping over somewhere cause the trouble, as we have fuses twice the size as ordinarily supposed to be used.

At any rate, just wanted to let you know that everything went along fine at the recital.²⁶

Mr. Möller had not attended the program.

The tops of the façade pipes are decorated in hand-wrought sheet lead furnished by National Lead Company, which also made Hoyt metal for organ pipes. The lead sheets were fashioned into the decorative patterns by H. R. Bonnewitz of Van Wert, Ohio. (The façade pipes of the 1926 Casavant organ at Saint James Methodist Episcopal Church, Chicago, designed by the same architect, Talmadge & Watson, were treated with similar decoration.)²⁷ The Presbyterian façade was pictured in the June 1931 issue of *The American*

Organist with a brief article about the process. Bonnewitz remarked:

Lead, being neutral in color, blends into any surroundings and does not clash wherever you use it. Owing to the nature of the material it is susceptible to feeling and on account of its rapid oxidation it takes on a beautiful effect that is impossible in any other medium, and it grows more beautiful with years.

In the Chicago example the caps are 27" high and 9" wide, and there are two designs that alternate. They were all cut by hand, bent around the pipes, and laced on the back by means of studs and soft copper wire. The weight is carried by small clips over the top of the pipe. The lead used weighs five pounds to the square foot.²⁸

Several sets of pipes proved unsatisfactory and were shipped back or replaced. These included the Great 8' Trumpet, found to be "entirely too thin" and replaced during installation with a new set with Tuba quality. Several years later, the Solo Tibia pipes were shipped back to the factory for further work. The diapasons would also prove problematic. In an August 26, 1931, letter from W. H. Strock in the Chicago office of Möller, we learn:



Willard J. Congreve, church organist and choir director, at the 1928 M. P. Möller console, c. 1958

Referring to the Diapason pipes in the large four manual organ, First Presbyterian Church, Chicago.

They certainly are a mess. We could boost them up a little more and make them louder, but that will not enrich the tones. Guest organists have voiced their complaints about them, and Mr. Ford advises that every prospect he has had over there seems to like the organ, but voices disapproval about the Diapasons. Even our competitors know about this, and when they demonstrate to a prospect they tell them to take particular note to their Diapasons—and then listen attentively to those in the Presbyterian Church.

I believe there remains only one thing to do—and that is to replace the Diapasons.

Please let me hear from you.²⁹

It is unclear from the builder's records what happened regarding this issue.

The four-manual console of stopknob control is situated within the chancel to the left (south) of the altar. Manual compass is the standard 61 notes (C–C); pedal compass (concave, radiating

Restore Renew

Photo by
Clifford Norton Studio,
Cleveland, Ohio, 1925

Votteler-Holtkamp-Sparling Job #1454 was built in 1926 for St. John Cantius Church, Cleveland, OH, a neo-Gothic Catholic parish of Polish heritage in Cleveland's Tremont neighborhood. It was designed by Heinrich "Henry" Holtkamp, and its construction was overseen by Alan Gordon Sparling. The restoration of this fine instrument was completed by The Holtkamp Organ Company in 2023.

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American organ history



The 1928 M. P. Möller console. The horizontal bar below the music rack and above the coupler tablets sets the combination action. A metal tab is slid left or right to the proper piston and pushed to set the desired button.

pedalboard) is 32 notes (C–G). The instrument was powered by a fifteen-horsepower Spencer Orgoblo. The Great and Choir divisions are located at the front of the chancel to the left (south) of the altar; the Swell and Solo divisions are located to the right (north) of the altar. The Choir is located above the Great; the Swell is located above the Solo. The Echo division is located at the rear of the nave in a chamber at the southwest corner of the gallery.

1928 M. P. Möller Opus 5001

GREAT ORGAN (Manual II, enclosed with Choir, 7-inch wind pressure)

16'	Open Diapason	85 pipes
	(scale 44, 24 wood basses, 61 metal trebles)	
8'	First Open Diapason	73 pipes
	(scale 40, 12 wood basses, 61 metal trebles)	
8'	Second Open Diapason	73 pipes
	(scale 42, 12 wood basses, 61 metal trebles)	
8'	Doppel Flute	73 pipes
	(61 wood basses, 12 metal trebles)	
8'	Clarabella	73 pipes
	(49 wood basses, 24 metal trebles)	
8'	Gemshorn	73 pipes
	(tapered, 12 zinc basses)	
4'	Octave (ext 16' Open Diapason)	
4'	Flute (ext 8' Clarabella)	
2 3/4'	Twelfth	61 pipes
	(originally to be 4' Flute Harmonic, metal)	
2'	Fifteenth (metal)	61 pipes
8'	Trumpet (metal)	73 pipes
	Tremulant	
	Chimes (originally to have played Choir Harp, from Echo)	
	Tower Chimes (not effected by combination action)	

SWELL ORGAN (Manual III, enclosed, 7-inch wind pressure)

16'	Lieblich Gedeckt	97 pipes
	(wood, at side of chamber)	
8'	First Open Diapason	73 pipes
	(lower front chest, scale 40, 12 wood basses, 61 metal trebles)	
8'	Second Open Diapason	73 pipes
	(lower front chest, scale 44, 12 wood basses, 61 metal trebles)	
8'	Stopped Diapason (ext 16' Lieblich)	
8'	Salicional (metal)	73 pipes
8'	Viole d'Orchestre	73 pipes
	(lower front chest, scale 64, tin)	
8'	Viole Celeste	73 pipes
	(lower front chest, scale 62, tin)	
4'	Fugara	61 pipes
	(addition to contract, metal)	
4'	Flute d'Amour (ext 16' Lieblich)	
2 3/4'	Nazard (addition to original specification, ext 16' Lieblich)	
2'	Flautina (ext 16' Lieblich Gedeckt)	
	Dolce Cornet IV Rks	292 pipes
	(elevated at front of chamber, 12th, 15th, 17th, 19th, metal)	
16'	Posaune	73 pipes
	(lower front chest, metal)	
8'	Comopean (metal)	73 pipes
8'	Oboe (metal)	73 pipes
8'	Vox Humana	73 pipes
	("SSB," metal)	
4'	Clarion	61 pipes
	(addition to original contract, metal)	
	Tremulant	

CHOIR ORGAN (Manual I, enclosed, 7-inch wind pressure)

8'	English Diapason	73 pipes
	(scale 46, zinc bass, metal)	
8'	Concert Flute (wood)	73 pipes
8'	Gamba (metal)	73 pipes
8'	Dulciana (metal)	73 pipes
8'	Unda Maris	61 pipes
	(TC, draws 8' Dulciana, metal)	
4'	Flute (extension, 8' Concert Flute)	
4'	Dulcet (addition to original specification, ext 8' Dulciana)	
2'	Piccolo	61 pipes
	("Harmonic," metal)	
8'	Clarinet (metal)	73 pipes
8'	French Horn (metal)	73 pipes
	Tremulant	
	Harp (Deagan, TC)	49 bars

SOLO ORGAN (Manual IV, enclosed, 15-inch wind pressure)

8'	Stentorphone	73 pipes
	(38 scale, "Heavy," wood bass, metal trebles)	
8'	Tibia Plena	73 pipes
	(originally to have been on the Great, "Leathered Lip," wood)	
8'	Gross Gamba	73 pipes
	(scale 56, metal)	
8'	Gamba Celeste	73 pipes
	(scale 56, metal)	
16'	Ophicleide	85 pipes
	(10" scale, metal)	
8'	Tuba (extension, 16' Ophicleide)	
8'	Orchestral Oboe	73 pipes
	(originally to have been a 4' Suave Flute, metal)	
4'	Clarion (extension, 16' Ophicleide)	
	Tremulant	

ECHO ORGAN (Manual IV, enclosed, 5-inch wind pressure)

8'	Spitz Flute	73 pipes
	(originally to have been an 8' Viole Celeste, metal)	
8'	Flute Celeste	61 pipes
	(TC, metal, originally to have been 16' Bourdon, playable in Pedal)	
8'	Echo Flute	73 pipes
	("concert scale," wood)	
8'	Muted Viole	61 pipes
	(tapered, scale 68, metal)	
4'	Forest Flute (ext 8' Echo Flute)	
8'	Vox Humana	61 pipes
	("S.S.B.," metal)	
	Tremulant	
	Chimes	25 tubes
	(Deagan, Class A, fr TC)	

PEDAL ORGAN

32'	Resultant	
32'	Contra Bourdon (wood)	68 pipes
16'	First Open Diapason	44 pipes
	(wood)	
16'	Second Open Diapason	32 pipes
	(scale 32, metal)	
16'	Bourdon (ext 32' Contra Bourdon)	
16'	Lieblich Gedeckt (fr Sw 16' Lieb.)	
8'	Octave Bass (ext 16' First Open)	
8'	Cello (from Solo, 8' Gross Gamba)	
8'	Bass Flute (ext 32' Contra Bourdon)	
4'	Flute (ext 32' Contra Bourdon)	
16'	Ophicleide (fr Solo, 16' Ophicleide)	
16'	Posaune (fr Swell, 16' Posaune)	
8'	Tuba (fr Solo, 16' Ophicleide)	
4'	Clarion (fr Solo, 16' Ophicleide)	
	1 blank knob (to have been a 16' Small Diapason)	

Couplers (by tablets above Manual IV)

Great to Pedal 8	
Great to Pedal 4	
Swell to Pedal 8	
Swell to Pedal 4	
Choir to Pedal 8	
Choir to Pedal 4	



The left stopjamb of M. P. Möller Opus 5001



The right stopjamb of M. P. Möller Opus 5001

Solo to Pedal 8	
Solo to Pedal 4	
Great to Great 16	
Great to Great 4	
Swell to Great 16	
Swell to Great 8	
Swell to Great 4	
Choir to Great 16	
Choir to Great 8	
Choir to Great 4	
Solo to Great 16	
Solo to Great 8	
Solo to Great 4	
Choir to Choir 16	
Choir to Choir 4	
Swell to Choir 16	
Swell to Choir 8	
Swell to Choir 4	
Solo to Choir 8	
Solo to Choir 4	
Swell to Swell 16	
Swell to Swell 4	
Solo to Swell 8	
Solo to Solo 16	
Solo to Solo 4	
Great to Solo 8	
Swell to Solo 8	
Choir to Solo 8	
Echo On/Solo Off	
Echo to Solo 8	

Accessories

5 Full Organ pistons and Cancel	(thumb and toe)
7 Great pistons and Cancel	(thumb)
7 Swell pistons and Cancel	(thumb)
7 Choir pistons and Cancel	(thumb)
7 Solo pistons and Cancel	(thumb)
7 Pedal pistons and Cancel	(thumb)
4 Echo pistons and Cancel	(thumb)
Coupler Cancel	(thumb, below Manual IV)
Key operated combination setter	above Manual IV
Pedal to Great Manual pistons on/off	(in left keycheek)
Pedal to Swell Manual pistons on/off	(in left keycheek)
Pedal to Choir Manual pistons on/off	(in left keycheek)
Pedal to Solo Manual pistons on/off	(in left keycheek)
Great Unison On/Off	(in right keycheek)
Swell Unison On/Off	(in right keycheek)
Choir Unison On/Off	(in right keycheek)
Solo Unison On/Off	(in right keycheek)
Great to Pedal Reversible	(toe)
Swell to Pedal Reversible	(toe)
Solo to Pedal Reversible	(toe)
All Swells to Swell reversible	(thumb, with indicator light, below Manual II)
Great and Choir Expression Shoe	
Swell Expression Shoe	
Solo Expression Shoe	
Echo Expression Shoe	
"Grand" Crescendo Shoe	(with indicator bar: p/mf/ff)
Tower Chimes Start/Stop	
Sforzando reversible	(thumb and toe, with indicator light, below Manual III)

The chapel contains a two-manual, seven-rank organ of electro-pneumatic action, built in 1928 by M. P. Möller; Opus 5175. The contract for the organ, signed by Oscar E. Aleshire on behalf of First Church, was drawn on December 6, 1927, and was received signed in Hagerstown on December 31. The instrument was to be delivered on or before April 1, 1928. (The organ was actually shipped from the factory in early June.) The cost was \$3,100.00, with one-half the amount due in cash upon completion of the organ and the balance due within the next two years.³⁰ As with the organ in

the main church, the Great Depression made it impossible to pay the balance of the cost until much later. The organ was placed on five-inch wind pressure. The instrument is enclosed in one expression chamber behind grillework at the rear of the chapel. Manual compass is 61 notes (C–C); pedal compass is 32 notes (C–G). Stop control is by stopkeys. Pitch is A=440 Hz. The pedalboard is concave and radiating.

When this instrument was installed, construction details and operations caused several items of controversy between the congregation and the builder. The console was agreed to be finished as the one in the main church. However, when this console arrived, it did not match the woodwork of the chapel. The congregation insisted that the console be refinished to match the lighter fumed oak of the chapel. In addition, some nails were mysteriously driven into the woodwork surrounding the organ chamber openings, and arguments pursued as to who was responsible, the organbuilder or the building contractor. In the end, Möller ended up paying for both these items, as they clearly wanted these two installations (as well as their 1925 three-manual Opus 4210 in Saint Clara Catholic Church, immediately behind First Presbyterian) to be show-case organs for the Chicago area.

The First Presbyterian and Saint Clara organs were important enough to Möller that they took a full-page photo advertisement in the June 1, 1927, issue of THE DIAPASON, trumpeting that some fifty-seven Möller organs were to be found in Chicago alone, of which thirty-two were of three or four manuals in size.

1928 M. P. Möller Opus 5175

GREAT ORGAN (Manual I, enclosed)

8'	Open Diapason	61 pipes
	(44 scale, wood bass, metal trebles)	
8'	Stopped Diapason (wood)	73 pipes
8'	Dulciana (56 scale, metal)	61 pipes
4'	Flute d'Amour (ext 8' St Diap)	

SWELL ORGAN (Manual II, enclosed with Great)

8'	Flute (fr Great 8' St Diap)	
8'	Salicional	61 pipes
	(60 scale, metal, now 4')	
8'	Dolce (fr Great 8' Dulciana)	
4'	Flute (fr Great 8' St Diap)	
8'	Oboe (metal)	61 pipes
8'	Vox Humana	61 pipes

PEDAL ORGAN

16'	Bourdon	32 pipes
16'	Lieblich Gedeckt (fr 16' Bourdon)	

Couplers

Great to Pedal 8	
Swell to Pedal 8	
Great to Great 16	
Great to Great 4	
Swell to Great 16	
Swell to Great 8	
Swell to Great 4	
Swell to Swell 16	
Swell to Swell 4	

Accessories

- 3 Great and Pedal pistons (thumb)
- 3 Swell and Pedal pistons (thumb)
- Setter bar for combinations
- Great to Pedal Reversible (toe)
- Tremulant (entire organ, with Swell stops)
- Balanced Swell expression shoe
- “Grand” Crescendo shoe with indicator bar (5 grades—pp/mf/ff)
- Test light

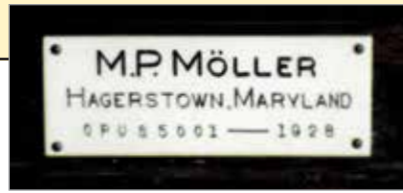
The congregation celebrated its centennial from June 25 through July 2 of 1933. Former First Church organists Francis S. Moore and Clarence Eddy participated in services on Monday, June 26.

In less than twenty years, First Church once again found itself in a neighborhood that was quickly changing. This time, under the Reverend Bowman’s leadership, the congregation stayed and racially integrated. While membership is a shadow of the 2,200 persons on the rolls in 1949, the congregation has experienced some growth in recent years, and redevelopment in the Woodlawn area raises hope for continued renewal. The unaltered Möller organs remain in the church, though mute, also awaiting renewal. ■

Notes

1. The early history of the First Presbyterian Church, and much of Chicago as well, is chronicled in *The First Presbyterian Church: A History of the Oldest Organization in Chicago With Biographical Sketches of the Pastors and Copious Extracts from the Choir Records*, by Philo Adams Otis, published in 1900 by Clayton F. Summy Co. of Chicago. A “second and revised edition” was published in 1913 by Fleming H. Revell Co. of Chicago. Both editions contain a wealth of information regarding organ and church music in Chicago in the nineteenth century.

2. *The First Presbyterian Church: A History of the Oldest Organization in Chicago With Biographical Sketches of the Pastors*



The builder’s nameplate

and *Copious Extracts from the Choir Records* (1900), pages 25–26.

3. *Ibid.* (1900), pages 49–51.

4. *Ibid.*, pages 51–52.

5. *The First Presbyterian Church: A History of the Oldest Organization in Chicago With Biographical Sketches of the Pastors and Copious Extracts from the Choir Records* (1913), pages 146–147.

6. “Frances Moore’s Church Closed,” *THE DIAPASON*, volume 4, number 2, January 1, 1913, page 10.

7. “Takes Organist and Organ: New First Presbyterian Church of Chicago Has Moving Plan,” *THE DIAPASON*, volume 4, number 3, February 1, 1913, page 1.

8. Organ specification from contract ledger book in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

9. “Four-Manual for Chicago,” *THE DIAPASON*, volume 12, number 9, August 1, 1921, page 17.

10. “Organ of 45 Stops for First Presbyterian,” *THE DIAPASON*, volume 12, number 10, September 1, 1921, page 2.

11. “First Presbyterian to Open Its New Organ,” *THE DIAPASON*, volume 13, number 12, November 1, 1922, page 1.

12. *Ibid.*

13. “Week of Exercises for New Chicago Organ,” *THE DIAPASON*, volume 14, number 1, December 1, 1922, page 3.

14. “New Organ in First Presbyterian Church, Chicago,” *THE DIAPASON*, volume 14, number 3, February 1, 1923, page 2.

15. “Series of Three in Chicago: Zeuch, Dupré and Moore to Play at First Presbyterian Church,” *THE DIAPASON*, volume 14, number 3, February 1, 1923, page 1.

16. “Good Start by Zeuch; Dupre [sic] Will Play Next: Series in Chicago Church,” *THE DIAPASON*, volume 14, number 4, March 1, 1923, page 22.

17. “Moore will close series: To Play at First Presbyterian April 10—Dupre [sic] Draws Crowd,” *THE DIAPASON*, volume 14, number 5, April 1, 1923, page 7.



The McWilliams Memorial Chapel at its dedication in 1928. The Möller organ console is at front to the left; the organ chamber is behind the photographer.

18. Correspondence in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

19. Organ contract in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

20. “First Presbyterian Orders Large Organ,” *THE DIAPASON*, volume 18, number 11, October 1, 1927, page 11.

21. “Chicago Organ Is Opened,” *THE DIAPASON*, volume 19, number 12, November 1, 1928, page 8.

22. Stephen Schnurr, “Ernest M. Skinner in Chicago: The first contracts,” *THE DIAPASON*, volume 112, number 4, whole number 1337 (April 2021), pages 14–20.

23. Letter from Ford & Reynolds to M. P. Möller Company, October 11, 1928, in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

24. “To Open Chicago Church,” *THE DIAPASON*, volume 19, number 11, October 1, 1928, page 41.

25. “Dedication Services: The First Presbyterian Church of Chicago, Illinois,” published by the church, October 1928, Chicago, Illinois.

26. Letter from D. S. Wentz to E. O. Shulenberg, M. P. Möller Company, October

23, 1928, in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

27. For more on the Casavant organ, see “A history of the organs of Saint John Cantius Catholic Church, Chicago, Illinois,” by the author, in *THE DIAPASON*, January 2022, pages 12–19.

28. “Pipe Ornamentation: Hand-Wrought Lead Caps for New Effect in Case-Work,” *The American Organist*, June 1931, volume 14, number 6, pages 350–351.

29. Letter from W. H. Stroock to M. P. Möller, Jr., August 26, 1931, in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

30. Organ contract in the Organ Historical Society Library and Archives, Villanova, Pennsylvania.

Stephen Schnurr is editorial director and publisher of THE DIAPASON and director of music for Saint Paul Catholic Church, Valparaiso, Indiana.

First Presbyterian Church website: chicagofirstchurch.org

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Cover feature

**Létourneau Pipe Organs, Saint-Hyacinthe, Québec, Canada
Brigham Young University, Provo, Utah**

From the builder

New pipe organs are certainly cause for celebration, and a new pipe organ in a concert hall setting is especially worthy. Its visual presence reminds concertgoers of the organ's existence outside the church walls and acknowledges the instrument's pride of place when it comes to acoustic music. The concert hall also presents unique opportunities for organists to add magic to almost any kind of musical presentation. With their new 81-rank Létourneau instrument, Brigham Young University is poised to reap the benefits that only a pipe organ can provide.

Discussions began in 2019 between BYU and Létourneau Pipe Organs about a new pipe organ for their forthcoming concert hall. The design was largely complete at that time, and the hall today is the core of BYU's new music building. Compared with the classic shoebox-shaped concert hall, this venue's vineyard-style architecture places the stage closer to the center of the hall such that no seat is more than fifteen rows from the stage. Behind and above the stage is the organ chamber, within which now resides Létourneau's Opus 100. Its 45-foot-wide wooden façade was made from rift-sawn oak and walnut with vertical maple accents. Nestled into the casework are 93 speaking tin pipes taken from the bass octaves of the Great 16' Double Open Diapason, the Great



The four-manual stage console in concert position (photo credit: Andrew Forrest / Létourneau Pipe Organs)

8' First Open Diapason, the Pedal 16' First Open Diapason, and the Pedal 8' Principal stops.

The university's organists, Don Cook and Neil Harmon, expressed a desire for an instrument in English Town Hall style.

To explain, it became customary from the mid-nineteenth century into the early-twentieth century for cities and towns in

Létourneau Pipe Organs Opus 100

Brigham Young University, Provo, Utah

GREAT – Manual II – 130mm pressure

16'	Double Open Diapason	61 pipes	70% tin
8'	First Open Diapason	61 pipes	70% tin
8'	Second Open Diapason	61 pipes	56% tin
8'	Harmonic Flute	61 pipes	wood and 56% tin, harmonic @ g32
8'	Viola di gamba	61 pipes	zinc and 56% tin
8'	Stopped Diapason	61 pipes	wood and 40% tin
4'	Principal	61 pipes	56% tin
4'	Open Flute	68 pipes	40% tin
2 3/4'	Twelfth	61 pipes	56% tin
2'	Fifteenth	61 pipes	56% tin
1 3/4'	Seventeenth	61 pipes	56% tin
2 3/4'	Grand Mixture II–III	159 pipes	12-15, 56% tin
1 1/2'	Mixture IV	244 pipes	19-22-26-29, 56% tin
1/2'	Sharp Mixture	183 pipes	29-33-36, 56% tin
16'	Contra Posaune	61 pipes	56% tin, harmonic @ f#43, 205mm pressure
8'	Trumpet	68 pipes	56% tin, harmonic @ f#31, 205mm pressure
4'	Clairon	68 pipes	56% tin, harmonic @ f#19, 205mm pressure
	Great 16, Great Unison Off, Great 4		
8'	Tuba mirabilis (Choir)		
	Cymbelstern		
	Nachtgall		

SWELL (enclosed) – Manual III – 140mm pressure

16'	Contra Gamba	61 pipes	zinc and 56% tin
8'	Open Diapason	61 pipes	56% tin
8'	Concert Flute	61 pipes	wood and 56% tin
8'	Gamba	61 pipes	zinc and 56% tin
8'	Voix Celeste	54 pipes	from g8, zinc and 56% tin
8'	Bourdon	61 pipes	wood and 40% tin
4'	Principal	61 pipes	56% tin
4'	Flauto Traverso	61 pipes	40% tin
2'	Fifteenth	61 pipes	56% tin
2'	Piccolo Harmonique	61 pipes	40% tin
1 1/2'	Mixture III–IV	232 pipes	19-22-26, 56% tin
16'	Double Trumpet	61 pipes	56% tin, harmonic @ c49
8'	Trumpet	66 pipes	56% tin, harmonic @ c37
8'	Oboe	61 pipes	56% tin, capped resonators
8'	Vox Humana	61 pipes	56% tin, capped resonators
4'	Clairon	78 pipes	56% tin, harmonic @ c25
	Tremulant		
	Swell 16, Swell Unison Off, Swell 4		

CHOIR (enclosed) – Manual I – 115mm pressure

16'	Lieblich Gedact	61 pipes	wood and 40% tin
8'	Geigen Diapason	61 pipes	56% tin
8'	Rohr Flute	61 pipes	wood and 40% tin
8'	Dulciana	61 pipes	zinc and 56% tin
8'	Vox Angelica	54 pipes	from g8, zinc and 56% tin
4'	Fugara	61 pipes	56% tin
4'	Koppel Flute	61 pipes	40% tin
2 3/4'	Nazard	61 pipes	40% tin
2'	Gemshorn	61 pipes	56% tin
1 3/4'	Tierce	61 pipes	40% tin
1 1/4'	Larigot	61 pipes	40% tin
1'	Mixture III	183 pipes	22-26-29, 56% tin

16'	Contra Fagotto	61 pipes	56% tin
8'	Trumpet	66 pipes	56% tin
8'	Cremona	61 pipes	new, zinc and 56% tin
	Tremulant		
	Choir 16, Choir Unison Off, Choir 4		
8'	Tuba mirabilis	61 pipes	56% tin, harmonic @ f#19, 495mm pressure
	Great Reeds on Choir		

SOLO (enclosed) – Manual IV – 280mm pressure

8'	Flauto mirabilis	61 pipes	wood
8'	Viole d'orchestre	61 pipes	zinc and 70% tin
8'	Viole Celeste	54 pipes	from g8, zinc and 70% tin
8'	Clarinet	61 pipes	56% tin
8'	English Horn	61 pipes	zinc and 56% tin
	Tremulant		
16'	Contra Tuba	12 pipes	ext of 8' Tuba, 56% tin, 400mm pressure
8'	Tuba	61 pipes	56% tin, 400mm pressure
4'	Tuba Clarion	24 pipes	ext of 8' Tuba, 56% tin, 400mm pressure
	Choir 16, Choir Unison Off, Choir 4		
8'	Tuba mirabilis (Choir)		
	Chimes	37 notes	Walker digital voice
	Harp	61 notes	Walker digital voice
	Glockenspiel	61 notes	Walker digital voice
	Great Reeds on Solo		

PEDAL – 150mm pressure

32'	Double Open Diapason	12 pipes	ext of 16' Open Diapason, wood, Haskell construction
32'	Contra Bourdon	12 pipes	ext of 16' Bourdon, wood
16'	Open Wood	32 pipes	wood
16'	First Open Diapason	32 pipes	70% tin
16'	Second Open Diapason (Great)		
16'	Bourdon	32 pipes	wood
16'	Gamba (Swell)		
16'	Lieblich Gedact (Choir)		
10 3/4'	Grand Quint	32 pipes	56% tin
8'	Open Wood	12 pipes	ext of 16' Open Wood, wood
8'	Principal	32 pipes	70% tin
8'	Spitz Flute	32 pipes	56% tin
4'	Choral Bass	32 pipes	56% tin
2 3/4'	Mixture IV	128 pipes	19-22-26-29, 56% tin
32'	Contra Posaune	12 pipes	ext of Gt 16' Contra Posaune, zinc and 56% tin, 225mm pressure
16'	Tuba (Solo)		
16'	Trombone	32 pipes	56% tin, 205mm pressure
16'	Fagotto (Choir)		
8'	Tuba (Solo)		
8'	Trumpet	32 pipes	56% tin, 205mm pressure
4'	Tuba Clarion (Solo)		
4'	Clairon	32 pipes	56% tin, 205mm pressure
8'	Tuba mirabilis (Choir)		
	Great Reeds on Choir		
	Pedal Divide		

82 stops; 81 ranks; 4,608 pipes



The organ's façade displays 98 polished tin pipes—only five do not speak—and was constructed from quartersawn oak and walnut with maple accents. (photo credit: Brad Slade / Y Magazine)

the United Kingdom to install significant pipe organs in their civic auditoriums, as well as to engage civic organists to perform on them. These instruments—along with the technological advancements they ushered in—facilitated the development of complex orchestral transcriptions by organists W. T. Best, G. D. Cunningham, and Edwin H. Lemare, among others.

Many of these instruments still exist in places like Birmingham, Leeds, Liverpool, Rochdale, Reading, Sheffield, and Ulster, not to mention London's Royal Albert Hall. While each reflects its builder's distinct tonal approach, they are broadly similar in style and can comfortably present the organ's core repertoire on their own terms. They are just as adept at presenting colorful

orchestral transcriptions or at standing in for an orchestra to accompany massed choirs. With due care when registering, these instruments are at ease with a Bach fugue, a Mendelssohn sonata, a Franck chorale, a Vierne symphony, a transcription of a Wagner overture, or fulfilling the organ part in Holst's *The Planets*.

Our tonal plan for Opus 100 follows an established recipe: The organ features two distinct open diapasons on the Great, as well as open diapasons in the Swell and Choir divisions. The Great principal chorus is based on a 16' Double Open Diapason with multiple mixtures to suit the desired effect; the Great is completed by a battery of trumpets on eight inches of wind. The Swell duplicates the Great in many ways but



A fisheye perspective of the Choir division, with pipes of the Great visible beyond the expression shades (photo credit: Andrew Forrest / Létourneau Pipe Organs)

Couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4

Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4

Swell to Choir 16, 8, 4
Solo to Choir 16, 8, 4

Solo to Swell

Great to Solo
Swell to Solo
Choir to Solo

Consoles

- One four-manual and pedal console in the en fenêtré position with mechanical key actions and Kowalyslyn Servo Pneumatic Lever machines.
- One four-manual and pedal moveable console at stage level with electric actions.
- Common combination action between consoles for up to 100 users and 64 levels of memory per user. 8 Great pistons, 8 Swell pistons, 8 Choir pistons, 6 Solo pistons, 8 Pedal pistons and 16 General pistons, as well as multiple Next and Previous pistons.

Mixture Compositions

Great Grand Mixture II–III
c1 to b12 12 15
c13 to b24 8 12

c25 to b36 1 5 8
c37 to f#43 -5 1 5
g44 to c61 -8 -5 1

Great Mixture IV
c1 to b12 19 22 26 29
c13 to f#19 15 19 22 26
g20 to f#31 12 15 19 22
g32 to f#43 8 12 15 19
g44 to c61 1 8 12 15

Great Sharp Mixture III
c1 to g#9 29 33 36
a10 to f18 26 29 33
f#19 to d27 22 26 29
e28 to b36 19 22 26
c37 to g#45 15 19 22
a46 to e53 12 15 19
f54 to c61 8 12 15

Swell Mixture III
c1 to b12 19 22 26
c13 to b24 15 19 22 26
c25 to e41 12 15 19 22
f42 to d51 8 12 15 19
d#52 to c61 1 8 12 15

Choir Mixture III
c1 to a10 22 26 29
a#11 to g20 19 22 26
g#21 to f30 15 19 22
f#31 to d#40 12 15 19
e41 to c61 8 12 15

Pedal Mixture IV
c1 to g32 19 22 26 29

on a smaller scale, while the instrument's more delicate effects are found in the Choir. The Solo division offers a powerful wooden flute stop, a briny pair of narrow-scale violes d'orchestre, and two orchestrally inspired reed stops. Brawny might be a good adjective for the Pedal division, with its two 32' flue stops, a 16'-8' Open Wood rank, and a compelling reed chorus from 32' through 4'.

With the certainty that the organ would be heard alongside one of BYU's many symphony orchestras, wind ensembles, or choral ensembles, additional fortifications are present in the form of two high-pressure tuba ranks. The first, the 16'-8'-4' Tuba unit stop in Solo division, is voiced at just under fifteen inches of pressure and, with its smooth golden tone, can serve as the ultimate chorus reed for the manuals and pedal to bulk up the instrument's sonic presence. The other, the 8' Tuba mirabilis in the Choir, speaks on nineteen inches of wind and contrasts with more "point" in its timbre.

One of the parameters established from the outset was that the instrument would feature a console attached to the

façade with mechanical key actions, as well as another console at stage level playing the instrument through entirely electric actions. Because of the substantial wind pressures required to fill the auditorium and concerns about the weight of the key actions, the attached console has been provided with Kowalyslyn Servo Pneumatic Levers to ensure the key actions remain responsive and proportional. Ensuring flexibility, both consoles offer a full complement of sub octave, unison, and octave couplers and a comprehensive system of pistons for up to 99 users with 64 memory levels each.

The designation of this instrument as Létourneau's Opus 100 merits explanation as it continues a company practice wherein significant opus numbers are reserved for grand instruments that represent something of a *tour de force*. The first such instrument was the company's Opus 50 completed at the Francis Winspear Centre of Music in Edmonton, Alberta, Canada, in 2002. There are similarities between Opus 50 and Opus 100: Both are large instruments that amply fill their respective concert

Cover feature

hall with sound. In both cases, the pipe organ can be played from two consoles, with one attached to the instrument's casework and the other moveable at stage level.

A pipe organ was always an integral part of BYU's vision for its new concert hall, and we trust that this new and significant instrument will fulfill the university's aspirations. It is humbling to think of the music that will come forth from Opus 100 from countless students, from BYU's faculty, and from guest artists. Outside of solo presentations, there are also the many choirs that will be accompanied, or the orchestras and other ensembles that will be enriched, by the pipe organ's unmistakable presence.

The entire Létourneau team is honored to have been selected to build this instrument and for our work to be associated with Brigham Young University into the future. It has been our pleasure to have worked with many fine people from BYU over the last five years, including Dean Ed Adams, Ray Bernier, Don Cook, Travis Dance, Jeremy Grimshaw, and Neil Harmon. We are grateful for their trust, for their patience, and for their unwavering support in our pursuit of artistic excellence.

—Andrew Forrest

From the musicians

Over many decades, the Brigham Young University organ program has enjoyed excellent practice facilities for organ majors and an organ lab for non-major organ study. However, access to a good concert organ has been difficult.

Moving to a new music building in 2023 created an opportunity to equip a 1,000-seat concert hall with a new pipe organ. The directors of our ensembles wanted an excellent instrument, and of course the organ faculty was poised to help bring a first-class organ to BYU.



A dedicated lighting system accentuates the instrument's design details, both from above and within the organ façade. (photo credit: Brad Slade / Y Magazine)

A university organ committee was involved in the early stages of the new building's design. We proposed an organ with two consoles—a tracker console in the façade and a movable console on the stage. An organ leaning in an English Romantic direction was proposed, to complement the French Romantic, Germanic, and American Classic organs in Salt Lake City.

Visits to several organs crafted by Létourneau in 2011 and 2019 led to a contract for a new four-manual, 81-rank instrument based on an English town hall scheme. The façade, designed by Létourneau with input from a BYU design committee, was to reflect the jagged-mountaintop theme echoed throughout the building. The terraced stage console allows easy view of the ensemble directors. The vineyard-style hall produces about two seconds of reverberation.

Organ alumni attended a conference underwritten by Marjorie Volkel following the organ dedicatory recital by Durham Cathedral organist Daniel Cook on October 25, 2024. One can imagine the joy they feel over their *alma mater* finally acquiring a concert organ that measures up to our active educational programs.

Current students are ecstatic over the new arrival and can access it regularly for practice, lessons, and performances. Although the new organ is located in a multi-use hall, administrators provide as much access as possible.

The inaugural season of performances includes solo recitals by faculty, alumni, and Salt Lake Tabernacle organists. Several choral and orchestral performances are scheduled, including the premiere of a new major work for women's chorus and organ by Daniel Gawthrop. A community hymn sing is also scheduled.

The BYU community is set to enjoy the warmth, beauty, and power of this world-class organ for generations. We appreciate the university, the College of Fine Arts and Communications, the School of Music, and Létourneau Organs with Andrew Forrest for working together so nicely in the creation of this beautiful concert organ.

—Neil Harmon and Don Cook
Brigham Young University organ faculty

Builder's website:

www.letourneauorgans.com/

University website:

<http://cfac.byu.edu/organ>

Inaugural season of events:

organ.byu.edu/concert-hall-series/

Cover photo: Nate Edwards / BYU Photo



Pipework within the Swell division, including the 8' Oboe and the 8' Vox Humana in the lower right corner (photo credit: Andrew Forrest / Létourneau Pipe Organs)



A view of the hall from the attached console (photo credit: Andrew Forrest / Létourneau Pipe Organs)

Reviews

► page 12

Since that fateful introduction, Gregory and Gomez have collaborated on various compositions, including the titular work, *Jubilant Bells*, a piece dedicated to the fiftieth anniversary of the Central Christian carillon. The piece opens with a set of accented broken chords before diving down and up between bass and high notes, showcasing the carillon's wide range. As with many of Gomez's pieces, *Jubilant Bells* features ever-changing rhythms that make you want to tap along, and passages that spin away quickly and then suddenly pare down to the minimalistic. Throughout, Ellis's performance sparkles and lets you party amongst the bronze bells.

Ellis and Gomez's collaboration is best exemplified in *Caribbean Rondo*. You cannot help but smile when you listen to the calypso beat as it moves from hands in the treble to the bass in the feet. This piece was written by Gomez in dedication to Ellis in 2020, and it exemplifies how the two have worked closely for many years. For this CD, the two met at Central Christian to pick out what to record and talked through how to make chosen pieces shine. The sweetness and fun of their friendship is perfectly captured in the joy that is *Caribbean Rondo* (and the rest of the works on the CD).

As a student at Yale University, I had the pleasure of debuting *Chocolat—a 3-movement "sweet" for carillon* in 2016 during the Guild of Carillonners of North America's annual meeting. This suite plays with Phrygian and Ionian modes as it seeks to paint the various flavors of chocolate from bittersweet and dark to white and silky to sweet and milky. There is no better way to enjoy it as you listen to each movement with a mixed bag of chocolates.

In fact, the best way to enjoy this collection is to order it, download the tracks onto your portable device of choice, pop in some headphones, and go outside. Carillon music is public music mostly aptly relished outdoors with ambient sound. Ellis's recordings are extraordinarily clear—no errant birds or traffic noises or hushed voices are to be found. Therefore, I suggest adding some in yourself and walking around the neighborhood as you soak in Ellis's masterful renderings of Gomez's eclectic works. You will be surprised by the diversity! I promise there is something for everyone on this recording: dissonant and accented (*Shaman*) to calm and peaceful (*Air & Dance*), sensual and alluring (*Tango for Tom*), haunting and joyful (*Lament and Alleluia*), and more. Have fun and enjoy!

—Lynli Wang
New York, New York

New Organ Music

Advent Organ Book: Seven Hymn Settings for Advent, by Michael D. Costello. MorningStar Music Publishers, MSM 10-399, \$20.50. Available from morningstarmusic.com.

MorningStar Music's latest collection of hymntune settings composed by Michael Costello augments their substantial contribution to the church music repertoire. He has chosen tunes from the German, Swedish, and Roman Catholic traditions and created fresh works for use in worship services. Costello has a user-friendly style that relies heavily on repetition and sequence allowing for quick learning. The settings of "Prepare the Royal Highway," "Rejoice, Rejoice Believers," and "On Jordan's Bank the Baptist's Cry" are cheerful, while "O Come, O Come, Emmanuel," "Savior of the Nations, Come," and "O Lord, How

Shall I Meet You" present a more meditative and mysterious mood. The setting of *WACHET AUF RUFT UNS DIE STIMME* features an imitative beginning that gives way to a pedal melody underneath solid contrapuntal writing.

18 Einzelwerke für Orgel (18 Pieces for Organ), by Alexandre Guilmant, edited by Kurt Lueders. Dr. J. Butz Musikverlag, 3078, €22. Available from butz-verlag.de.

Alexandre Guilmant (1837–1911), organist of La Trinité in Paris, France, composed a wealth of organ literature suitable for recitals and worship services. Many will be familiar with the classically styled organ sonatas and his volumes of church pieces in the *L'Organiste liturgiste* collections. Lueders has selected chant-based and free works for this collection, many of which were previously unpublished or are permanently out of print.

Among the free works, one finds preludes, offertories, and other small works, including gems such as the "Prélude fugué," which first appeared in a collection entitled *Album d'auteurs modernes* (1894). The work is dedicated to Clarence Dickinson, who was instrumental in arranging American concert tours for Guilmant. "Intermezzo-Rêverie" comes from a manuscript sketchbook Guilmant used while on tour. A most unusual find is "Improvisation," recorded in New York in 1898 on a "Tonograph," invented by Robert Gally. The work, which features rather unusual chromatic modulations, was later transcribed by the inventor.

The chant-based works include *Strophe pour l'Hymne "Pange lingua gloriosi,"* an early work from 1873 that demonstrates Guilmant's training in strict contrapuntal writing, a rarity in his music. Two of the works, *Premières Vêpres des Apôtres et des Évangélistes* and *Offertoire sur une phrase de l'Offertoire "In virtute,"* opus 87, were composed in the United States during subsequent tours.

Kurt Lueders, a well-known scholar of French music, has compiled an excellent collection of music that is accessible for the organist and suitable for worship.

—Steven Young
Taunton, Massachusetts

Versatile Voluntaries: Dynamic Organ Music for Worship, by John S. Dixon. The Lorenz Corp., 70/2270L, \$33. Available from lorenz.com.

Prelude on AURELIA; Chanson Douce; Fanfare in G; Pastorale on God Cares; Offertory on St. ELIZABETH; March in G; Postlude on What Wondrous Love Is This; Offertory on LIEBSTER JESU; Festive Postlude in D; Antiphon in D Minor; Voluntary on BUNESSAN; Postlude on LANGLOFFAN; Meditation in C; and Interlude on When I Survey the Wondrous Cross.

John Dixon was born in England and trained in piano and organ there before moving to the United States in 1988. Since then, he has been very active in composing music for organ. Thanks to his desire to play a recital in each of the states, I had the pleasure of meeting him and having him play at my church in Maine.

In this volume, Dixon's pieces are readily approachable with clear renditions of the hymntunes. There are settings of hymns such as *WONDROUS LOVE, BUNESSAN, LIEBSTER JESU, and HAMBURG*. There are also pieces not based on hymns that are very appropriate as postludes, interludes, meditations, or fanfares.

I dare say that these pieces will not take one year to learn. They will also serve well as pieces for organ students to tackle.

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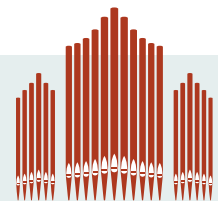
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Reviews

I have found them to be extremely helpful in planning for worship services, and they are enjoyed by congregations.

I highly recommend this volume. I look forward to becoming acquainted with more of John Dixon's music!

—Jay Zoller
Northfield, Minnesota

Choral Music Reviews

Messe in G-Dur/Mass in G Major, opus 46, by Charles Villiers Stanford, edited by Julia Ronge. Complete score (3100A) for SATB, soloists, orchestra, and organ. Separate score (3100B) for SATB, soloists, and organ. Organ accompaniment by Heinrich E. Grimm. Dr. J. Butz Musikverlag, Bonn, Germany, 2024. Available from butz-verlag.de.

This publication includes: “Kyrie” (duration 5:00), “Gloria” (8:08), “Credo” (12:43), “Sanctus” (2:09), “Benedictus” (3:00), and “Agnus Dei” (5:07).

According to the foreword, Charles Villiers Stanford (1852–1924) composed this Mass between 1891 and 1892. The work was commissioned by Thomas Wingham (1846–1893), organist and music director at London's Brompton Oratory, and it is dedicated to him. The Brompton Oratory is a Catholic church, and as an Oratorian church it has traditionally had a strong orientation to music. The founder of the order, Saint Philip Neri, attached outstanding importance to music and art. Even today, it is common in an Oratorian church to hold high Mass with choir, frequently with choir and orchestra, every Sunday. The Brompton Oratory already had an excellent reputation and a high standard of music under Thomas Wingham. Unfortunately, he died unexpectedly in March of 1893, and the Mass was first performed on May 26, 1893, the feast day of Saint Philip Neri. In January 1894 Stanford directed a second performance of the Mass in a concert by the Bach Choir of London, which received more attention from critics.

The work was composed for liturgical use, but it can certainly be featured as a concert piece because of its grandeur. Stanford was a Protestant, and it is likely he studied other Catholic Mass settings in preparation for composing this piece. These publications are based on the autograph of the score from the British Library. A piano reduction of the original Mass and an English-language adaptation as a communion service for use in Anglican services was published in 1893 by Novello, but until 2024 no other edition has been published.

The Mass setting largely sank into oblivion, yet it truly reflects the hand of a master composer. If you have the wherewithal to perform this piece with full orchestra, by all means do so! You can find a YouTube recording of this Mass sung by the Choir of Exeter College Oxford, conducted by George De Voil with The Stapeldon Sinfonia. The organ version clearly enables more performances of this great work.

The publication of these organ and orchestral versions, timed for the centennial of Stanford's death, most certainly enriches the repertoire of larger-scale Catholic Church music. An organist accompanying from the organ and choir score should most certainly have handy the orchestral score for ideas about registration, as there are no registration suggestions in the organ score.

This Mass would most certainly make an outstanding concert offering using professional soloists, and fans of Stanford would be overjoyed to hear a live performance of this piece. It is a colossal

English Romantic work with lots of text painting. If you direct a children's choir that occasionally sings with adult tenors/basses, that would produce a very authentic sound for this Mass setting. The organ part is manageable and is well laid out. This reviewer hopes to hear of upcoming performances of this long-lost treasure!

§

This group of sacred pieces is accessible for most church choirs and primarily oriented for general use, exhibiting inspirational texts rooted in scripture and church tradition and compositional writing designed to uplift and inspire the assemblies we serve. Some are based on familiar texts and tunes that are easy to identify yet present the material in fresh new ways. Recordings are available of many of these pieces online, and I encourage you to explore further the creative compositions noted here.

Ave Maria, by Henry Mollicone. Two-part mixed voices and piano, E. C. Schirmer, 9161, 2023, \$2.25. Duration: 2:15. Available from morningstarmusic.com.

The text is in Latin, a version of the Catholic “Hail Mary” prayer. This could be performed with children's voices in the treble and men on the lower part. The accompaniment begins simply with half-note chords for the first twenty-three measures, then becomes more flowing with eighth notes. The initial treble part reminded me of John Rutter's compositions. There is quite a bit of oblique motion in the choral parts, when one voice is stationary against another moving part. The voices end in unison an octave apart. There are a few tritones in the melody of the lower part. If you are looking for a new version of the “Ave Maria,” this would be a good one to try!

Rejoice and Sing, by Karen Marrolli. SATB and piano, MorningStar Music Publishers, 50-6379, 2023, \$2.65. Duration: 3:30. Available from morningstarmusic.com.

The piece works for Easter, Advent, or for general use. The text is based on Psalm 30, verse 11, and Zephaniah 3, verses 14–17 and 20. This work is fun to sing and carries the listener right along with moving eighth notes. It is easy to sing musically as there are plenty of dynamics indicated and several tempo changes. It is clear the composer understands putting strong syllables on strong beats, giving the singer time to breathe and put lovely sustained vowels on these strong beats. There is a nice buildup of dynamics through the last eleven measures, from *piano* to *fortissimo*. The first ten measures are sung more freely before the tempo becomes more metered, and the melody has a lovely contour. This is effective choral writing!

Hine Ma Tov, arranged by Neil Ginsberg. SATB, flute, and piano, Santa Barbara Music Publishers, Inc., SBMP 286, 2023, \$2.05. Duration: 2:18. Available from jwpepper.com.

The text is from Psalm 133, verse 1: “How good it is, and how pleasant, for people to dwell together in unity.” The text may be sung in Hebrew or English. The Hebrew is not difficult, especially if you share the accompanying sound file with your singers. The difficulty level is labeled as “easy,” and the setting has a very engaging melody and sparkling piano part. This would be wonderful for prayer services for peace, for concerts, near the World Day of Peace (January 1), or for general use. This has a lovely and memorable tune!



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Reviews

All Creatures of Our God and King, by Tim Sarsany. SATB and organ with optional congregation and full orchestra, MorningStar Music Publishers, 60-2283, 2023, \$3.15, orchestral parts available for rental. Duration: 7:14. Available from morningstarmusic.com.

With a text by Saint Francis of Assisi, this work was commissioned for the choirs of Duke Chapel, Duke University, Durham, North Carolina. This is the perfect processional anthem for hymn festivals or joyful academic events. It is a beautifully scored arrangement that would be hair-raising for anyone who can experience the piece in an acoustically live setting.

The assembly sings on verses one and seven. The choir sings stanzas two through six, but verses three and four occur simultaneously with sopranos and tenors in octave unison on verse three, while altos and basses sing verse four a bit offset so the words can be heard. Each verse is beautifully painted by use of the instruments and sensitively designed choral parts. It is helpful to have the option of an organ-only accompaniment. Interludes are effective in setting up the subsequent verses. Definitely check out this setting if you need a new arrangement of LASST UNS ERFREUEN.

Come, Great Love, by Dominick DiOrio. SATB and organ, MorningStar Music Publishers 50-0078, 2023, \$3.15. Duration: 4:00. Available from morningstarmusic.com.

This piece was commissioned by Northminster Presbyterian Church of Indianapolis, Indiana, to celebrate their new C. B. Fisk, Inc., Opus 154 pipe organ. The music is of medium difficulty, with a bell-like organ part.

There are twenty measures of organ solo before the entrance of the choir in unison, introducing the main theme of the piece. Each verse ends with, "Glory to God, Alleluia!" followed by an interlude. There are several key changes, and the 3/4 meter keeps the piece flowing right along, ending softly with a light flute stop. In a sample recording, a zimbelstern is employed for the final verse. The tempo changes and dynamic contrasts add even more interest to this anthem.

Come, Walk With Me, by Z. Randall Stroepe. SATB and piano with optional oboe, violin, and viola, MorningStar Music Publishers, 50-0361, 2023, \$2.65. Duration: 4:15. Available from morningstarmusic.com.

The text is inspired by Saint Anthony of the Desert, a third-century Egyptian hermit. This setting would make a great Easter anthem, but it also works for general use and as a morning anthem. The text is filled with alleluias, and this is also an inspirational anthem with the theme, "Rise and sing. Fear not, the victor's won."

Overall the selection is of medium difficulty. The middle section features sopranos on a stationary note, singing the text "I am" as the altos and men sing "I am the longing in the rivers. I am the laughter in the sound of rain." It is quite a clever technique to paint the constancy of God in our lives. There are sections with octave singing between different parts of the choir, which makes it quicker to learn. It would be uplifting for any assembly to hear this on a Sunday morning.

—Karen Schneider Kirner
South Bend, Indiana

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. * = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

ALABAMA

Jillian Gardner; Cathedral Church of the Advent, Birmingham, 1/31, 12 noon

CALIFORNIA

Christmas concert; Cathedral of St. Mary of the Assumption, San Francisco, 12/15, 7 pm

Todd Wilson, holiday concert; Segerstrom Concert Hall, Costa Mesa, 12/17, 7:30 pm

Isaac Choi, Edward Lee, Hanna Choi, Hyejin Lee & Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, 12/22, 4 pm

Epiphany Lessons & Carols, Cathedral Choir School & Golden Gate Boyschoir & Bellingrings; Cathedral of St. Mary of the Assumption, San Francisco, 1/5, 4 pm

Adam J. Brakel; Christ Episcopal, Eureka, 1/10, 7 pm

Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, 1/19, 4 pm

Isabelle Demers; First Congregational, Fresno, 1/26, 3 pm

COLORADO

Colorado Bach Ensemble, Bach, *Christmas Oratorio*; St. Andrew United Methodist, Highlands Ranch, 12/20, 7 pm; First United Methodist, Fort Collins, 12/21, 7 pm; Parsons Theater, Northglenn, 12/22, 1 pm

CONNECTICUT

Lessons & Carols; St. John's Episcopal, West Hartford, 12/15, 3 pm

Martin Jean; Woolsey Hall, Yale University, New Haven, 12/15, 7:30 pm

Lessons & Carols; South Church, New Britain, 12/22, 4 pm

Kari Miller; St. John's Episcopal, West Hartford, 1/5, 12:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 1/21, 5:30 pm

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, 1/25, 7:30 pm

Nathan Laube; Woolsey Hall, Yale University, New Haven, 1/26, 7:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 1/28, 5:30 pm

FLORIDA

Elena Baquerizo; All Saints Episcopal, Winter Park, 1/5, 5 pm

Choral Evensong; All Saints Episcopal, Winter Park, 1/5, 5:30 pm

GEORGIA

Carol sing; Peachtree Road United Methodist, Atlanta, 12/15, 5:30 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, 12/20, 7 pm; 12/21, 7 pm

Lessons & Carols; Peachtree Road United Methodist, Atlanta, 12/24, 8 pm

Alan Morrison; Spivey Hall, Morrow, 1/26, 3 pm

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Calendar

ILLINOIS

Daniel Minnick; Loyola University, Chicago, 12/15, 3 pm
 Sing-a-long *Messiah*; Second Presbyterian, Chicago, 12/15, 3:30 pm
 Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/19, 7:30 pm
James Fackenthal, carillon; St. Chrysostom's Episcopal, Chicago, 12/22, 2 pm
 Epiphany Lessons & Carols; St. James Episcopal Cathedral, Chicago, 1/5, 4 pm

KENTUCKY

James Kibbie; Christ Church Cathedral, Lexington, 1/11, 1 pm workshop; 1/12, 4 pm recital

LOUISIANA

+ **Todd Wilson**; St. Agnes Catholic Church, Baton Rouge, 1/26, 4:00 pm

MAINE

James Kennerley, Christmas concert; Merrill Auditorium, Portland, 12/23, 7 pm

MASSACHUSETTS

Blue Heron; First Church, Congregational, Cambridge, 12/20, 8 pm; 12/21, 3 pm & 8 pm

MICHIGAN

Christopher Houlihan; Central Reformed, Grand Rapids, 12/31, 7:30 pm

MINNESOTA

Lessons & Carols; First Lutheran, Duluth, 12/15, 3 pm
 Lessons & Carols; Olivet Congregational, St. Paul, 12/15, 5 pm
 Christmas Lessons & Carols; St. Paul Episcopal, Duluth, 12/15, 6 pm
Christopher Ganza; St. Louis King of France Catholic Church, St. Paul, 12/17, 12:35 pm
Jeffrey Patry; St. Louis King of France Catholic Church, St. Paul, 1/7, 12:35 pm
Evelyn Rohrbach & Isabel Munson; Hamline United Methodist, St. Paul, 1/12, 4 pm
James Hicks; St. Louis King of France Catholic Church, St. Paul, 1/14, 12:35 pm

Children's program: Sacred Heart Music Center, Duluth, 1/18, 10 am
David Lim; St. Louis King of France Catholic Church, St. Paul, 1/28, 12:35 pm

NEW JERSEY

Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 12/16, 12 noon
Ian Fraser; Main Arena, Boardwalk Hall, Atlantic City, 12/17, 12 noon
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 12/18, 12 noon
 Carol sing; Cathedral Basilica of the Sacred Heart, Newark, 12/18, 8 pm
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 12/19, 12 noon
 Carol sing; Cathedral Basilica of the Sacred Heart, Newark, 12/19, 8 pm
Luke Staisiunas; Main Arena, Boardwalk Hall, Atlantic City, 12/20, 12 noon
 Handel, *Messiah*; Cathedral Basilica of the Sacred Heart, Newark, 12/20, 7 pm
Wolff von Roos; Main Arena, Boardwalk Hall, Atlantic City, 12/23, 12 noon
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 12/30, 12 noon

NEW YORK

Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/15, 3 pm
 Choral Advent Vespers; St. Agnes Catholic Cathedral, Rockville Centre, 12/15, 4:30 pm
 Musica Sacra; Carnegie Hall, New York, 12/18, 7:30 pm
 Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/22, 3 pm
 Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, 12/23, 7 pm
 Beethoven, *Symphony No. 9*; Cathedral of St. John the Divine, New York, 12/31, 7 pm
 New York Philharmonic, Strauss, *Also sprach Zarathustra*; David Geffen Hall, Lincoln Center, New York, 1/2, 7:30 pm; 1/3, 7:30 pm; 1/4, 7:30 pm; 1/7, 7:30 pm
 Harvard Glee Club and Cathedral choirs; St. Agnes Catholic Cathedral, Rockville Centre, 1/13, 7:30 pm

Harvard Glee Club; St. Ignatius Loyola Catholic Church, New York, 1/17, 7 pm

NORTH CAROLINA

+ **James O'Donnell**; Chapel of the Cross, Chapel Hill, 1/31, 7 pm

OHIO

The Early Interval; St. Joseph Catholic Cathedral, Columbus, 1/4, 7:30 pm

OKLAHOMA

Katherine Meloan; Trinity Episcopal, Tulsa, 1/28, 12 noon

OREGON

David Higgs; Central Lutheran, Eugene, 1/26, 4 pm

PENNSYLVANIA

F. Allen Artz III; Trinity Episcopal, Pottsville, 12/15, 2 pm
 Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 12/18, 7 pm
 Lessons & Carols; Shadyside Presbyterian, Pittsburgh, 12/22, 11 am
 Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 1/13, 7 pm
Renée Anne Louprette; Bryn Mawr Presbyterian, Bryn Mawr, 1/25, 3 pm

TEXAS

Bálint Karosi; Christ the King Lutheran, Houston, 1/1, 6 pm
Monica Berney; First United Methodist, Lubbock, 1/19, 5 pm
Damin Spritzer; Chapel of the Incarnate Word, San Antonio, 1/26, 3 pm

VIRGINIA

Isabelle Demers; Williamsburg Presbyterian, Williamsburg, 1/19, 4 pm

WISCONSIN

Lessons & Carols Luther Memorial Church, Madison, 12/15, 4 pm
Bruce Bengtson; Luther Memorial Church, Madison, 12/18, 12 noon
Bill Chouinard, with Twin Cities Trumpet Ensemble; Phipps Center for the Arts, Hudson, 12/20, 7 pm

CANADA

Amanda Mole; Metropolitan United Church, Toronto, ON, 1/25, 10:00 am masterclass; 1/26, 3 pm recital

GERMANY

Stephanie Helm; Pfarrkirche Wiederkunft Christi, Kolbermoor, 1/1, 7:45 pm

NETHERLANDS

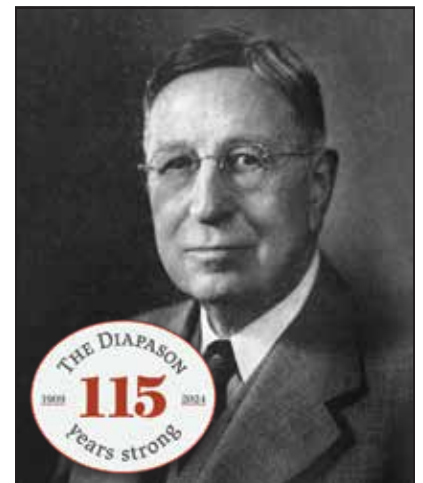
Jaap Kroonenburg; Groote Kerk, Maassluis, 12/21, 8 pm

SWITZERLAND

Jean-Luc Ho; Jesuit Church, Porrentruy, 12/15, 5 pm
Henri-François Vellut, with alto; Reformed Church, Aubonne, 12/15, 5 pm
Olivier Latry; Abbey Church, St.-Maurice, 12/20, 8:30 pm

UNITED KINGDOM

Lessons & Carols; St. Michael's, Cornhill, 12/16, 1 pm
Richard Gowers; St. George's, Hanover Square, London, 12/17, 1:10 pm
Anthony Gritten; Welsh Church, London, 12/18, 1:05 pm
Gerard Brooks, Messiaen, *La Nativité*; Methodist Central Hall, Westminster, 12/22, 3 pm
Charles Wooler; Emmanuel Church, Sutton Coldfield, 1/3, 1 pm
Benjamin Collyer; St. Michael's, Cornhill, 1/6, 1 pm
Roger Sayer; St. Lawrence Church, Alton, 1/7, 8 pm
James McVinnie; Queen Elizabeth Hall, Southbank Centre, London, 1/10, 7 pm
Ian Hockley; Reading Town Hall, Reading, 1/13, 1 pm
Jonathan Rennert; St. Michael's, Cornhill, 1/13, 1 pm



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MIDORI ATAKA, St. Thomas Aquinas Catholic Church, Baltimore, MD, July 24: *All'Elevazione (Sonata d'Intavolatura per Organo e Cimbalo*, op. 1), Zipoli; *Andante Religioso*, S. 261, Liszt; *Domine Jesu (Twelve Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 12), Demessieux; *Toccata in F*, BuxWV 156, Buxtehude.

RUTH ALSEMA, Christ Church, Michigan City, IN, July 31: *Festival Toccata*, Fletcher; *Partita on Praise, My Soul, the King of Heaven*, Hobby; *The Peace may be exchanged (Rubrics)*, Locklair; *Praeludium in C*, BuxWV 137, Buxtehude; *Prelude and Fugue in B-flat*, Bach; *Schmücke dich, o liebe Seele (Eleven Chorale Preludes*, op. 122, no. 5), Brahms; *Meditation and Toccata on Hufrydol*, Pardini.

ROY BELFIELD, First Unitarian Church, Baltimore, MD, July 25: *Prelude (Suite for Organ)*, Hailstork; *Solemn Melody*, Dixon; *Conception and Birth, Trial and Death (Credo Suite)*, McIntyre; *Präludium in C*, BuxWV 137, Buxtehude; *Lord, I Want to Be a Christian*, Belfield; *Five Studies on the Hymn-tune Paraclete*, Kemmer.

MONICA BERNEY, Brown Memorial Park Avenue Presbyterian Church, Baltimore, MD, July 24: *Le Monde dans l'attente du Sauveur (Symphonie-Passion*, op. 23), Dupré; *and on the third day*, Lloyd; *Fantasia Choral in f-sharp (Two Fantasia Chorals*, no. 2), Whitlock; *Allein Gott in der Höh' sei Ehr*, BWV 664, Bach; *Alléluias sereins d'une âme qui désire le ciel, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen.

CARINA BRACKIN, Methuen Memorial Music Hall, Methuen, MA, July 31: *Praeludium in g*, BuxWV 149, Buxtehude; *Andante sostenuto (Symphonie gothique*, op. 70), Widor; *Plymouth Suite*, Whitlock; *Trois Paraphrases sur*

Veni Creator Spiritus, Hakim; *Prayer, Jubilate Deo*, Pumfrey; *Variations de Concert*, op. 1, Bonnet.

ROSHAN CHAKANE, Sts. Philip and James Catholic Church, Baltimore, MD, July 26: *Variations de Concert*, op. 1, Bonnet; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Toccata for Madiba*, Reddy.

ALCEE CHRISS, Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary, Baltimore, MD, July 25: *Allegro Maestoso (Sonata No. 1*, op. 28), Elgar; *Allegretto (Symphony in d*, M. 48), Franck, transcr. Chriss; *Innig (Sechs Studien in kanonischer Form*, op. 56, no. 4), Schumann; *Fantasia Chorale in D-flat (Two Fantasia Chorals*, no. 1), Whitlock; *Fugue on B-A-C-H*, op. 46ii, Reger.

ANNAMARIE COLLINS & EDITH YAM, Mount de Sales Academy, Baltimore, MD, July 22: *Concert Variations on The Last Rose of Summer*, Buck; *A Bird in the Church (Prayer to Saint Francis) (Douze Courtes Pièces*, vol. 6), Laurin; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth.

KEN COWAN, Cathedral of Mary, Our Queen, Baltimore, MD, July 21: *Overture (A Midsummer Night's Dream)*, Mendelssohn, transcr. Warren; *Poème Symphonique pour le temps de l'Avent*, op. 69, Laurin; *Symphonie III in f-sharp*, op. 28, Vierne; *Sonata in G*, op. 28, Elgar; *Deuxième Symphonie*, op. 26, Dupré.

PETER CRISAFULLI, St. Paul Lutheran Church, Catonsville, MD, July 26: *Präludium in C*, BuxWV 137, Buxtehude; *O Mensch, bewein dein Sünde Gross*, BWV 622, Heut triumphieret Gottes Sohn, BWV 630, Komm, Gott Schöpfer, Heiliger Geist, BWV 631 (*Orgelbüchlein*), Bach; *Variations on Ein feste Burg*, Crisafulli; *Andante sostenuto*, Allegretto, Poco vivace (*Klein Präludien und Intermezzi*, Werk 9), Schroeder.

PHILIP CROZIER, Cathedral, Blackburn, UK, July 17: *Partite diverse sopra De lofzang van Maria*, Post; *Epigrams*, Kodály; *All' Offertorio*, Zipoli; *Adagio (Sonata in G*, op. 35), Jackson; *Fugue X, Magnificat Sexti Toni*, Fugues IV, VI, Magnificat Octavi Toni (*Fugues on the Magnificat*), Pachelbel; Conradus, Ferdinandi, Proportio Ferdinandi Ulterius (*Tablature of Jan z Lublina*), anonymous; *Hommage*, Bédard; *A Festive Voluntary*, Eben.

Cathedral, Chester, UK, July 18: *Partite diverse sopra De lofzang van Maria*, Post; *Impromptu (24 Pièces de fantaisie*, Troisième suite, op. 54, no. 2), Vierne; *Rhapsody in D-flat (Three Rhapsodies*, op. 17, no. 1), Howells; *Aria*, op. 51, Peeters; *All' Offertorio*, Zipoli; *Hommage*, Bédard; *A Festive Voluntary*, Eben.

CHRISTIAN CANG CUESTA, St. Leo the Great Catholic Church, Baltimore, MD, July 25: *Prelude to Priscilla (Women of the Bible)*, Latchford; *Trio in g (Ten Trios*, op. 49, no. 1), Rheinberger; *Sortie sur Venez, divin Messie*, Franck; *Moonlight Blue (Taiwanese Suite)*, Chen; *Herzlich tut mich verlangen (Eleven Chorale Preludes*, op. 122, no. 10), Brahms.

THEODORE S. DAVIS, Our Lady of the Angels Catholic Church, Catonsville, MD, July 22: *Fiat Lux (Douze pièces nouvelles*, no. 8), Dubois; *Pastorale (Sonata No. 4)*, Yon; *Allegro*, Ochse; *Improvisation on Conditor alme siderum*; *Final (Symphonie II in D*, op. 13, no. 2), Widor.

DOMINIC FIACCO, Parish Hall, First Unitarian Church, Baltimore, MD, July 25: *Allegro (Drei Tonstücke*, op. 22, no. 1), Gade; *Scherzetto (24 Pièces en style libre*, op. 31, no. 14), Vierne; *Fugue (Trois pièces*, no. 3), Boulay; *Toccata, Fugato (30 Spielstücke für die Kleinorgel*, op. 18/1, nos. 6, 7), Distler; *Es ist ein Ros' entsprungen, O Welt, ich muss dich*

lassen (*Eleven Chorale Preludes*, op. 122, nos. 8, 3), Brahms.

STEPHEN SCHNURR, First Congregational Church, Appleton, WI, May 29, and Christ Church, Michigan City, IN, June 12: *A Gigue for the Tuba Stop*, Wright; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Variationen und Fuge über Heil dir im Siegerkranz*, Reger; *Andante cantabile (Symphonie IV in f*, op. 13, no. 2), Widor; *Carillon de Westminster (Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, June 21: *A Stately Processional, Suite*, DeLamarter; *Fanfare, Fantasy on O Waly, Waly*, Miller; *Noel, Prelude on a Melody by Sowerby*, Simmons; *Carillon, Pageant*, Sowerby.

MARK SUDEITH, Christ Church, Michigan City, IN, June 19: *Suite 1 du Premier Ton (3. Livre d'Orgue des Huit Tons de l'Église*, Nivers; *Praeludium in g*, BuxWV 148, Buxtehude; *Wo soll ich fliehen hin*, BWV 646, *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Suite No. 1 for Organ*, Price.

EDITH YAM, Methuen Memorial Music Hall, Methuen, MA, June 26: *Concert Overture No. 2 in c*, Hollins; *Prelude on an Old Folk Tune*, Beach; *Scherzo (Dix Pièces*, no. 8), Gigout; *La nuit (Three Impressions for Organ*, op. 72, no. 3), Karg-Elert; *Toccata in C*, Schmidt; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Impromptu in a (Three Impromptus*, op. 78, no. 3), Coleridge-Taylor; *Fileuse, Sicilienne (Pelléas et Mélisande*, op. 80), Fauré, transcr. Robilliard; *Marche Héroïque*, Brewer.

PHOON YU, Victoria Concert Hall, Singapore, June 15: *Tanets*, Hakim; first movement, *Sonata in E-flat*, BWV 525, Bach; *The Moon Lady*, Chen; *The Yellow-Vented Bulbul (The Senate of Birds)*, Wei; *The Dove and the Crow*, Palaruan.

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Timothy Tikker plays Charles Tournemire Organ Chorales: *Triple Choral, Sancta Trinitas*, op. 41 (1910); and *Sept Chorals-Poèmes pour les Sept Paroles du Christ*, op. 67 (1935) on a recording produced by Raven. Tikker found the ideal organ for these works, the restored 66-stop organ built in 1936 by Michel Merklin & Kuhn of Lyon, France, for Église St-Bonaventure in Lyon, where Tournemire helped design the organ for grand acoustics. Raven has released it as an SACD (Super Audio CD) which will play on any CD player and will deliver surround sound when played on an SACD player. Raven OAR-186 \$15.98 postpaid in USA. RavenCD.com, Box 25111, Richmond VA 23261, 804/355-6386. At higher cost from Amazon and E-Bay.

The Organ Historical Society offers its *2025 Pipe Organ Calendar* (CAL2025, \$30) featuring historic pipe organs to be featured at the society's 2025 national convention in Milwaukee, Wisconsin, August 3-7, photographed by Len Levasseur. Featured instruments spotlight builders such as A. B. Felgemaker Co., Carl Barckhoff, Derrick & Felgemaker, Henry Pilcher's Sons, Hook & Hastings, J. W. Steere & Sons, W. W. Kimball Co., and others. For information: ohscatalog.org. For convention information: <https://organhistoricalsociety.org/2025/>.

PUBLICATIONS / RECORDINGS

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**. Volume XV, *Baltic Sojourn: Music from Estonia, Latvia, and Lithuania* (7309), features the organ of the Pauluskirche, Ulm, Germany. The organ of four manuals and 86 speaking stops was originally built by Link in 1910 as Opus 535, renovated by the same builder in 1970 as Opus 900, renovated again and expanded by Mühleisen in 1997, and finally by Gaida in 2014. The recording includes a multi-movement commissioned work for Estonian kannel and organ by Estonian composer Malle Maltis, for which Helsinki-based kannel specialist Hedi Viisma performs. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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PUBLICATIONS / RECORDINGS

The Organ Historical Society announces a new book, *M. P. Möller: The Artist of Organs, The Organ of Artists* (9780913499894, \$79.95), by Bynum Petty, a revised and enlarged second edition of Petty's original study of M. P. Möller, *An Organ a Day*. This book traces the history of the firm from its beginning in 1854 to its sale in 1993 and includes detailed stoplists of the largest organs, a transcript of M. P. Möller's 1921 diary, and a complete catalog of Möller Artiste player organ rolls. The last of 24 appendices is a complete geographical index of the company's 11,850 organs. For information: ohscatalog.org. **A review of this book can be found in the June 2024 issue, page 8.**

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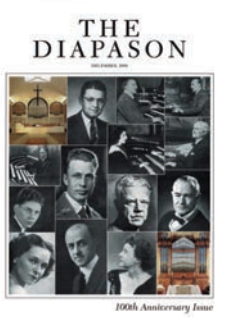
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1882 Henry Willis & Sons pipe organ: three manuals and pedal, 28 ranks, mechanical action. Manual/pedal compass 56/30. Pitch A=453. National Pipe Organ Register N15938. From St. Paul Anglican Church, New Brentford (West London), England. Currently in storage in San Francisco Bay area. For information, contact John Hupalo, 510/483-6905, john@hupalorepasky.com

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Koehnken & Grimm, Pfeffer, Hill-green-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.

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Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Roman Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com

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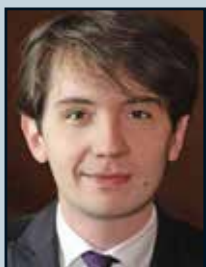
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